THE TIMES
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VACANT APPOINTMENTS AND PUBLIC NOTICES, &c

Librarians

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SENIOR ASSISTANT LIBRARIAN
APPLICATIONS are invited for the above established POST in accordance with ... [illegible] ... Chartered Librarians will not be appointed ... This post ranks second to the Chief Librarian and is subject to the Local Government Superannuation Acts. Application forms may be obtained from the Clerk ... and should be returned to him not later than Friday, 3rd October, 1969.
J. M. DOWNITT, Clerk of the Council.
Town Hall, Bingley.

UNIVERSITY OF BIRMINGHAM
UNIVERSITY LIBRARY
APPLICATIONS invited for POST of ASSISTANT LIBRARIAN to catalogue Russian and East European materials. Good honours degree and good working knowledge of Russian required; library qualifications or experience an added advantage. Salary scale £1,240 to £2,045; promotion prospects to Sub-Librarian £2,010 to £2,830. F.S.S.U.
Further particulars from the Librarian, Main Library, University of Birmingham, P.O. Box 363, Birmingham 15, to whom applications (one copy) naming two referees should be sent by 20th October, 1969.

BOROUGH OF GILLINGHAM
PUBLIC LIBRARIES
APPOINTMENT OF SENIOR ASSISTANT
APPLICATIONS are invited from Chartered Librarians for this POST within Grade A.P. 4 (£1,540 to £1,775), salary dependent upon present salary, qualifications and experience of the successful candidate. Superannuation; removal expenses; housing accommodation available if appropriate. Gillingham is close to London without London cost of living.
Applications giving age, present salary, qualifications and experience, together with the names of two referees, to the Borough Librarian, Central Library, High Street, Gillingham, Kent by 25th September, 1969.
GLYN C. JONES, Town Clerk, Municipal Buildings, Gillingham, Kent.

INSTITUTE OF DEVELOPMENT STUDIES
AT THE UNIVERSITY OF SUSSEX
SENIOR LIBRARY ASSISTANT, Grade III
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Candidates should preferably have some knowledge of foreign government documents, and experience of special library routines.
Applications in writing, with the names and addresses of two referees, should be sent by 25th September to the Librarian, Institute of Development Studies, Stanmer, Brighton BN1 9QN.

UNIVERSITY COLLEGE OF CARDIFF
LIBRARY
APPLICATIONS are invited for two posts as ASSISTANT LIBRARIANS in this University College Library.
Candidates should be good honours graduates with either professional or other relevant postgraduate qualification or degrees and have the equivalent of not less than two years' library experience. Salary scale £1,240 (bar) to £2,505. F.S.S.U.
Further particulars may be obtained from the Registrar to whom applications (two copies) including the names and addresses of two referees should be sent. Closing date Monday, 27th September.
P. R. Evans, Registrar
Cathays Park, Cardiff.

LONDON BOROUGH OF HACKNEY
LIBRARY SERVICES
ASSISTANT BRANCH LIBRARIAN
APPLICATIONS are invited from suitably qualified and experienced persons for the above POST. Salary AP.2 £1,185-£1,480 per annum.
Forms of application from Town Clerk, Town Hall, Mare Street, E.8, returnable by the closing date for applications 6th October 1969.

BOROUGH OF EPSOM AND EWELL
NEW BOURNE HALL LIBRARY
(Re-advertisement)
The following staff will be required to complete the establishment of the library in the new £430,000 multi-purpose building on the Bourne Hall site in the centre of Ewell. The probable completion date for the building work is 20th December, 1969, but the appointments will be effective in advance of completion. All appointments carry London Weighting.
(a) SENIOR ASSISTANT LIBRARIAN, A.P. IV (£1,540-£1,775) Chartered Librarian, to deputise for the Librarian-in-Charge and to be in charge of the Information Library (lending and reference, with 10 carrels and student access to reserve stock). The vacancy will arise from the forthcoming promotion of the present occupant.
(b) SENIOR LIBRARY ASSISTANT Clerical IV (£1,265-£1,440) 5 G.C.E. passes and 10 years' public library experience. To supervise non-professional staff.
(c) INTERMEDIATE LIBRARY ASSISTANT Clerical II/III (£970-£1,265) 5 G.C.E. passes and 5 years' public library experience. To deputise for (b) and to carry out the more responsible routine work.
Further details may be obtained from the Borough Librarian, Manorway House, Cheam Road, Ewell, Epsom, Surrey, to whom applications, including the names of two referees, must be sent to arrive not later than Thursday, October 2nd, 1969.

STAFFORDSHIRE COUNTY COUNCIL
EDUCATION COMMITTEE
COUNTY LIBRARY
APPLICATIONS are invited from suitably qualified librarians for the POST of BRANCH LIBRARIAN at Pelsall Branch Library. Salary according to qualifications and experience within Special Classes (Librarians) Scale (£895 to £1,540) per annum.
Further details and application forms may be obtained from the County Librarian, County Library, Friars Terrace, Stafford. Completed forms must be returned to the County Librarian within fourteen days of the appearance of this advertisement.
J. H. EVANS, Clerk of the County Council.

CITY OF LEICESTER POLYTECHNIC
APPLICATIONS are invited from qualified librarians for the POST of SENIOR ASSISTANT LIBRARIAN in charge of the Library serving the Schools of Architecture, Building and Teacher Training. Successful applicant will be responsible to the Polytechnic Librarian and will be expected to provide a high quality reference and bibliographic enquiry service in addition to basic library services.
Salary £1,095 to £1,540.
Apply as soon as possible to Registrar (Department EST), City of Leicester Polytechnic, P.O. Box 143, Leicester, LE1 9BH, giving details of age, education, qualifications and experience.

LANCASHIRE COUNTY COUNCIL
DEPUTY LIBRARIAN
KIRKBY DIVISIONAL LIBRARY.
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Applications, naming two referees, to County Librarian, County Hall, Preston PR1 8RH, by 30th September.

BOROUGH OF WEYMOUTH AND MELCOMBE REGIS
PUBLIC LIBRARIES
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Applications, stating age, qualifications and experience including names and addresses of two referees, to be sent to the undersigned by 29th September 1969.
J. F. JONES, Town Clerk.
Town Clerk's Office, Weymouth.

LONDON BOROUGH OF ISLINGTON
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Experience in a record library and a good knowledge of recorded music are essential.
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HARRIS PUBLIC LIBRARY
PRESTON
ASSISTANT CATALOGUER
APPLICATIONS are invited for the above post. Salary scale £895 to £1,310 per annum, starting point dependent on qualifications and experience. Assistance towards removal expenses and housing accommodation is available.
Application forms and further particulars obtainable from the Borough Librarian, Harris Public Library, Market Square, Preston, PR1 2PP, to whom applications should be returned by 4th October, 1969.

THE LIBRARY ASSOCIATION
LIBRARY AND INFORMATION BUREAU
Revised advertisement
ASSISTANT LIBRARIAN (Information) required to take charge of the library's technical inquiries department on equipment for libraries, library buildings and library methods. The successful applicant will need to have a wide background knowledge of modern library developments, and will preferably have worked in a special or other research library. Salary on a scale £1,395 to £1,761, starting point depending on qualifications and experience. Further details from Librarian and Information Officer, The Library Association, 7 Ridgmount Street, London W.C.1.
Applications (no forms) should give two referees and be received not later than Friday, 3rd October.

HERTFORDSHIRE COUNTY COUNCIL
SCHOOL OF ART
Victoria Street, St. Albans
TUTOR LIBRARIAN required 1.1.70 (Lecturer Grade I plus S.R.A.). Applicants, preferably arts graduates with appropriate professional qualifications, will receive full particulars on receipt of self-addressed envelope. Closing date October 3.

COUNTY BOROUGH OF BLACKPOOL
LIBRARIES DEPARTMENT
BRANCH LIBRARIAN
APPLICATIONS are invited for the above POST.
Commencing salary according to experience and qualifications within Librarian's Scale—Bar.
Applications with full particulars and the names of 2 referees to the Chief Librarian, Central Public Library, Queen Street, Blackpool, FY1 1PX, by Monday, 6th October, 1969.

SOMERSET
COUNTY EDUCATION COMMITTEE
APPLICATIONS are invited from Chartered Librarians for the POST of SCHOOL LIBRARIAN at Wells Blue School and Wells Modern School (shortly to be amalgamated) (1,000 on roll).
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Salary within Librarian Grade £895 to £1,310. Removal expenses will be paid and housing may be available.
Closing date for applications 3rd October, 1969.

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Further particulars of the appointment and application forms, obtainable from the Registrar, Rose Bruford College, Lamorbey Park, Sidcup, Kent.

Public and University

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Write to Civil Service Commission, Savile Row, London, W1X 2AA, or telephone 01-734 6010, Ext. 229 (after 5.30 p.m. 01-734 6464 "Ansafone" service), for application form, quoting 7255/69.

UNIVERSITY OF LIVERPOOL
SCHOOL OF HISPANIC STUDIES AND CENTRE FOR LATIN-AMERICAN STUDIES
APPLICATIONS are invited for the POST of LECTURER. Preference may be given to candidates with a special interest in Brazilian literature. The post is tenable from 1st January, 1970.
The initial salary will be within the range £1,240 to £2,850 per annum, according to qualifications and experience.
Applications, stating age, academic qualifications and experience, together with the names of three referees, should be received not later than 3rd October, 1969, by the Registrar, The University, P.O. Box 147, Liverpool, L69 3BX, from whom further particulars may be obtained. Please quote Ref.: RV/2864/11S

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Applications in writing to Royal Entomological Society, 41 Queen's Gate, London, S.W.7.

Lectures

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SCHOOL OF HISTORY
APPLICATIONS are invited for the POST of LECTURER in the Department of MODERN HISTORY from a date to be arranged. Candidates should have special interests in nineteenth or twentieth century British history and should be prepared to teach both.
Salary on scale £1,240 to £2,850. F.S.S.U.
Further particulars from Assistant Registrar (A), University of Birmingham, Box 363, Birmingham 15, to whom applications (six copies), naming three referees, should be sent by 18th October, 1969.

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T·L·S THE TIMES LITERARY SUPPLEMENT
THURSDAY 25 SEPTEMBER 1969

Money in writing—2

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by Philippe Sollers 1085

The future of international publishing by Fritz Raddatz 1089

THE CONTRIBUTORS to our earlier, domestic symposium on "Money in Writing" on July 24 pursued an unassumingly critical line which nowhere led them to look for support on literary theory. But then there is no more deadly or disreputable way of going down the guillotine on a literary issue in this country than to invoke one of the many philosophies of writing which the outclassed pragmatist rudely into the basket, still clenched on his folio of concrete instances. When it is the economic writing of the writer that is being discussed there is in any case excusable for the contestants to be in a hurry to sacrifice the sorry facts for the consolations of a theory. Yet peel off the statistics marshalled, for example, by Richard Findlater and you expose a system which is a powerful invitation to theorize. The problem is one which we raised two months ago as the "quarrel" between Mammon and the Muse, or between the integrity and a proper financial return for the artist.

The general drift of the contributions to this present "Money in Writing" number the same has been re-joined, with a new nuance and vocabulary which, like many of the unwillingness of many writers on the continent to submit without protest to the fatalities of the economic system they were born into. The majority of the socio-critics of literature now active in western Europe are men of the moderate or extreme left whose political credos require them to adopt a revolutionary view of the writer's place in society. In such a perspective, Mammon is the enemy only of certain stages of society—those societies where, it might be said, literature is practised rather than preached. In countries whose literary life is scantily developed we incline to another, psychological, explanation of the gap between Mammon and the Muse and savagely conclude that the latter is guaranteed for all time by the discrepancies of life-style between the artist, the bullish and the bookish. Marxist-Leninists could argue, like Milton of Mammon, and even cash by its name might jeopardize the well-being of the writer.

For political activists, and especially those looking at an apocalypse, the writer's problem has dimensions closed to the uninitiated. There is, in the first place, the dilemma of the left-wing writer pledged to the destruction of the market economy who is obliged to publicize his convictions through the very apparatus he is set on abolishing. A troublesome knot for the purists to untie, but one which has helped in Holland and Germany to bring about the hopeful compromise outlined by Fritz Raddatz in his article on the future of publishing. In Germany, as in other countries, publishing firms are being enrolled into faceless combines whose size can only make their capitalism both more obvious and more offensive to a radical author. One group of German writers has therefore opted for the intimacy of its own publishing house, whose profits will be distributed exclusively among those working for it.

This Verlag der Autoren is not at all a communist scheme, simply an arrangement to ensure that authors get a better deal out of the existing market conditions. In those countries where the publisher is the state and where writers are sheltered from the rigours that stem from the profit motive, there are of course darker reasons for them to feel deprived. Once he is a bureaucrat the writer becomes, as Witold Gombrowicz says, a "guide, tutor or spokesman", his dignity having been confiscated when he lost his freedom of assent. Gombrowicz's own essay, written for us shortly before his death during the summer, is a breezy manifesto of separatism, and restates the Romantic notion of the writer as a man dedicated to self-expression and with an aristocratic scorn for the favours of the market.

In the classification advanced by another contributor, Edoardo Sanguineti, Gombrowicz looks strangely like the model of an avant-garde writer. Sanguineti presents the avant-garde as a reluctant satellite of the literary community which battles against the violation of its innocence and whose last defence in the moment of surrender is a cry of "rape". The ideal of this avant-garde is the artist whose work is totally unacceptable, his flouting of accepted practices being too extreme for even the most elastic market to absorb him. But it is a good deal harder than it once was to be an exemplary failure of this sort and the criteria of unsaleability have shrunk, so that the continued presence of Sanguineti's shock troops is in peril.

But it is in France, as one would anticipate (especially after May, 1968), that the most exhaustive theories have been bred to expose the victimization of the writer by a bourgeois society. The two essays which we print here, by Jean Pierre Faye and Philippe Sollers, come from either side of a highly productive schism in the intellectual life of Paris, even if both join in unmasking the class prejudice buried in the institutions of language. Their recipes for Revolution are quite different, with Faye pitting his "Poetry" against what look like the more materialist paving-stones of Sollers. Faye plugs a poetic irony as the tool for exposing the mechanisms of the market without conniving in them, while Sollers, in his commentary on the philosopher Jacques Derrida, leads a rarefied campaign against logocentrism and phonetic scripts which allows him an ingenious salute towards Chairman Mao's ideographic thoughts, as well as a rousing axiom: "writing is to speech what China is to Europe".

It may well be that these contrary programmes will be judged too deep or too elaborate to be quite real, but their great value must lie in an appreciation of the common conviction they are founded on: that there are profound parallels to be recognized between economic systems and linguistic ones. These parallels do not have to be worked quite so exclusively as they are here for their dialectical yield, and a grasp of them could certainly tone up anyone's literary philosophy.

If such refinements can never be anything more than an invisible export from Paris to London, the same does not go for the French institution analysed by Jean-François Revel in his article on "The Literary Prize System". The recent inauguration of our own Booker fiction prize could have been a first step towards the prize systems that function so rowdily in France and Italy. Pessimists who fear that it was will be cheered by Revel's luminous demonstration that in France it is certainly not literature or its authors that gain from the system. The terms of the Booker prize, and the way its jury is chosen, are not such that they imply its ultimate degradation into a simulacrum of the Prix Goncourt, but as publicity accumulates around the award itself it might set in train the artificial polarization of the book market which Revel deplores. He himself advocates a prize system that is a humane corrective for "difficult" writers, penalized by the conformism of book buyers.

There is, then, a conclusion widely shared by our contributors: that the book market cannot be left to function as if it were an ordinary commodity market. If it is not going to be swept away then it must be tinkered with. Those who wonder how could do worse than study Halldór Laxness's robust account of the way matters are managed in Iceland—some sort of ideal, indestructible news whose continuance would be well worth almost anything for a small community, powerful literary traditions, British publishers and a generous government.

ALSO IN THIS FRANKFURT ISSUE

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Testament of experience

ALICK WEST. *One Man in His Time.* 198pp. Allen and Unwin. £2 10s.

Mr. West must have been one of the most unusual recruits the British Communist Party ever acquired. It is true that, in the 1930s, there was no lack of new members of his type: middle-class, intellectual, artistic, introspective. Most of them, however, favoured the party with no more than a brief and rather embarrassed visit. Mr. West stayed on to become a leading light of its Cultural Committee. Today, at the age of seventy-four, he retains his party card and continues to proclaim his belief "that Communism is necessary for the freedom of mankind".

His intention in this autobiographical essay, which he says he began writing as long ago as 1957, is to describe how he came to join the party and "to show the intellectual and moral necessity for an individual to make himself a communist". The result is both a success and a failure. The success is on the psychological level. He shows most convincingly that for him party membership was a means of relieving a mental anguish so acute that, on at least two occasions, it had driven him to the verge of suicide. The failure is one of political explanation. He gives precious little clue to the intellectual processes that led him, at the age of forty, to transfer his allegiance from Nietzsche and Freud to Marx and Lenin; nor does he offer more than a stereotyped account of the Marxist convictions that he has subsequently, albeit at times with some difficulty, retained and developed. Indeed, on the purely intellectual level the reasons he gives for taking the plunge in 1935 sound, after a generation's experience of the meaning of communism as a political creed, suspiciously like clap-trap, however convincing they may have seemed at the time.

Another peculiarity of Mr. West is that, unlike most of the "stickers" among his particular crop of recruits, he has been a consistent hard-liner. He reveals that he was unhappy about the "popular front" strategy, contemptuous of the "sentimentality" of the Left Book Club, relieved when the party decided that the Second World War was "imperialist" in character, dissatisfied with the volte-face of 1941, critical of the 1951 programme, *The British Road to Socialism*, and convinced that the suppression by the Soviet Union of the Hungarian uprising was "necessary". Yet he managed to combine this strange rigidity with a sense of disturbance at the party's failure to make "a serious attempt to find out" how the "errors and crimes" revealed in Khrushchev's Twentieth Congress speech "came to be committed", and with a persistent god-seeking, of a positively mystical kind, that would have certainly caused among his party associates more alarm than his purely political deviationism, had he chosen to speak to them of either. Mr. West, it will be gathered, is a communist of a very peculiar variety. He may even be unique.

The problem of placing him is complicated by the fact that whereas he spreads himself on the subject of his emotional life before he joined up, he becomes comparatively laconic about that which accompanied his political activism, although it appears to have been no less intense. For instance, he devotes many pages to his complicated and mutually-exhausting relationship with the mentally sick "Sonya", which came to a horrible end in 1932, but dismisses the breakdown of his marriage in 1942 simply by saying that it "came to an end" as a result of an estrangement. One has the feeling that he is trying to persuade himself that, although to have emotional problems as a non-communist is quite right and proper, to have them as a communist is rather disgraceful. Although conscious of, and up to a point explicit about, the serious tensions he continued to experience, which now took the outward form of political doubts, he seems to consider himself to have been at fault in milling them over in the privacy of his study and his bed, instead of taking advantage of the party's invitation to criticize and self-criticize in the forum of the branch or fraction meeting. "I failed to do so", he writes, "because I thought it would be presumptuous to reason from myself to the party."

It is this sentence that offers the clue to his curious personal and political history. For him, the party was and remains a father-figure—even more, a God-the-Father figure: the latter-day recipient of his combined love and hatred for his own all-too-dominant father and of the religious aspirations that disbelief inhibited and then was murdered.

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That decisive meeting of the Party's Reichstag faction has been well described by some (such as Karl Kaufmann) who were present. Otto Strasser was not, for he was no longer a member of the Reichstag nor even of the Party; he had broken with Hitler three years earlier. He considered himself a "National Socialist" with the emphasis on socialism (and still does so); and at all times while still in the Party he bravely spoke out against Hitler's opportunism. The story of his various escapes makes as thrilling reading as that of his ruthless persecution even while in exile. Much of this has been told in the author's previous publications, but the present book adds a great deal of new material; it also adds the author's notions about the present Bonn establishment. He considers Kiesinger "the second Hitler", which (to put it mildly) might be called a moot point.

What gives the book added interest are the photographs and the documentation in the appendices. In the earlier parts, though, a good many errors of the author's previous publications are repeated, such as the considerable emphasis put on Goebbels's "Bamberg treason". This refers to a period of the Party's early history (in 1925) which is not without significance. There were fundamental differences of opinion between Hitler and the Elberfeld "socialist" group of the party led by Kaufmann and the Strassers, with young Goebbels as their most eloquent exponent. [illegible] called at Bamberg [illegible] Goebbels was to get the "socialist" viewpoint [illegible] fiery speeches. Instead [illegible] said that the "chief" [illegible] Führer yet had convinced [illegible] change his mind.

In his new book Strasser repeats previous assertions that [illegible] Gregor that was the line [illegible] Goebbels. It was not. [illegible] Goebbels's (undoubtedly [illegible] period his relations [illegible] retained cordial, and [illegible] deal of other evidence [illegible] Moreover, Otto himself [illegible] how, a few months [illegible] ported Goebbels in his [illegible] Gauleiter of Berlin.

There can be no doubt [illegible] Strasser's sincerity; [illegible] courage (and even [illegible] and truly [illegible] fations in the course [illegible] but utterly frustrated life [illegible] his book the subtitle "Eine Autobiografie" which is [illegible] time, a prisoner as well as [illegible] pointer to the tragic [illegible] was a life selflessly [illegible] devoted to [illegible] and vindicating big brother [illegible] equally frustrated career [illegible]

Social nationalist

OTTO STRASSER: *Mein Kampf.* 234pp. Frankfurt: Helmrich Heine. DM 14.

It remains one of the more fascinating might-have-beens of history that Gregor Strasser *might* have ousted Hitler by bringing about an alliance with Schleicher and the trade unions after the Nazi Party's considerable setback in the Reichstag elections of November, 1932. Hitler could put on charm or wrath at will, and at that momentous meeting of the Reichstag faction it suited him to stage a tempestuous *Wutausbruch*. He knew it would make Strasser speechless and storm out in a huff. He left his followers without a leader for more than a week, and they comprised more than a third of the party's parliamentary representation. That was the time when Goebbels in his diary gloomily hinted at the Führer's suicide if the party fell asunder. A week later he could note that all was well again. "Strasser is a dead man." Strasser was dead by then as a potential leader, and in the "night of the long knives" of June, without significance. There were

Escapologist

AIREY NEAVE: *Saturday at M.I.9.* 327pp. Hodder and Stoughton. £2 5s.

The other day at a cocktail party, a trendy publisher said: "The Second World War is a bore." It may well be that there are bores who write about it, but Airey Neave is the very antonym of a bore. There isn't a page in *Saturday at M.I.9* which isn't exciting in incident, wise in judgment, and absorbing through its human involvement. "Saturday", the wartime code name of Mr. Neave, is more than the teller of escape stories. He belongs to the heroic line of St. Exupéry and Malraux, the writers in action who live their romance.

Just as the excitements of the spy story reflect the voyeur instinct in most of us, so the escape story is a metaphor of our wish to be free from the psychological and physical pressures around us. Mr. Neave operates at two levels. His tales of adventure will satisfy the appetite for action, vicarious danger, and ingenuity felt by all James Bond fans. His analysis of the motives of escapers and evaders—claustrophobia, sexual desire, abstract patriotism, and a dozen others—gives a deeper significance to his account not only of his personal experiences, but also of those other agents whom he helped to control from Room 900 at the War Office.

Mr. Neave is a modest man. Yet exemplary courage and determination breathe through his reticence. His escape from Colditz in various disguises that led him on foot and by train, through forest and provincial stations, to Switzerland, is an epic that could be told and re-told. What is remarkable to any one who has never had to face such trials is the way in which Mr. Neave's obsessive desire to escape transcended his fear of his captors or even of the Gestapo. The greatest terror which anyone in the escape networks had to face wasn't personal fear, however great that might have been. It was the fear that under torture they might give way and betray their compatriots and allies.

Mr. Neave's organization was able to repatriate to Britain hundreds of servicemen, many of them pilots who returned to play a vital part in the R.A.F. Without glamorizing his helpers—indeed, there were some traitors, Englishmen among them—he describes the extraordinary counterpoint in the agents' lives when, despite the minute-by-minute fears of denunciation and death, the habits of loving and eating and squabbling ran parallel with the discipline of their assignments.

Official secrecy has to some extent inhibited Mr. Neave from telling all he knows. That adds rather than subtracts from the mysterious aura of his book. But for those who want hard facts, there are plenty.

After the Normandy landings, for example, M.I.9 had 132 pilots hidden in a camp in the forest of Frétoval. They feared that there would be reprisals by the Gestapo if the pilots attempted to break out on their own. Rapid transport was essential. Mr. Neave had counted on American tanks to recover the airmen, but because of tactical changes in the battle, they were not available. Eventually the pilots were saved through the efforts of the French underground, who provided captured German trucks and local buses, and assembled them in the main square of Le Mans, decked with flowers and French flags. The operation was known as Sherwood, and among its heroes was a miller who had been supplying bread to the men in camp. All the pilots were brought back before the retreating Germans could take reprisals, and in fact some demoralized German prisoners were pushed into the buses with the airmen—Americans, Canadians, New Zealanders, Polish and British.

It was an incident, part of many races against death, in which Mr. Neave took part. In the age of the non-hero, it is a joy to be able to recommend a book which is written by one who not only bears the insignia but expresses also the reality of heroism. *Saturday at M.I.9* will lift the heart of everyone for whom the virtues of courage and self-sacrifice still have meaning.

Ejector

DODDY HAY: *The Man in the Hot Seat.* 219pp. Collins. 36s.

The parachute became a mixed blessing when aircraft speeds rose to such a level that the occupant could no longer escape by climbing over the side or turning the aeroplane upside down and dropping out. At that stage Sir James Martin invented the ejector seat as a means of firing the pilot out of his cockpit to such a height as to ensure his clearing the aeroplane's tail. Early tests of this apparatus were made by two members of his own staff. When a somewhat advanced development of the system was in prospect, to provide escape for those members of the V-bomber crews who [illegible] ejector seats, Mr. Hay was so moved by the urgent need to do something in this respect that he resigned his R.A.F. commission to become the Martin-Baker company's guinea-pig and so remained for eight years.

Mr. Hay had been a physical training instructor and a skilled parachutist for years. He had been a "natural" for England [illegible] and ally a man [illegible] quick reactions. Nevertheless he got [illegible] being hurt on two occasions in the course of his testing: once because no [illegible] ultimately had been made for the [illegible] once occupied by his crash-helmet [illegible] but once because he was required to [illegible] resolve an unknown quantity. This second misfortune was associated with the latest type of ejector seat which both explosive rocket thrust were used [illegible] object was to arrange the [illegible] seater, one occupant could [illegible] out incinerating the [illegible] flame from his rocket. [illegible] dard form of this seat, [illegible] slid up the seat moving [illegible] thrust took over; in the [illegible] development, the interval [illegible] two was fractionally [illegible] nobody could calculate [illegible] the human frame.

In the event many of [illegible] of Mr. Hay's body [illegible] torn. The subsequent [illegible] was that the interval [illegible] allow the seat with [illegible] on the thrust [illegible] Mr. Hay [illegible] seat; he was terribly [illegible] took [illegible] was no more testing to [illegible] ejector seat had [illegible] ment, and its [illegible] from [illegible] part in the [illegible] clarity [illegible] with complete [illegible] own feelings, [illegible] that owes [illegible] writing.

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thrown in together, were somewhat depressing. It is after all a bit humiliating to be a racehorse or milch-cow in order to get a medal. But I was really annoyed when I read in the newspapers, to my great surprise, Mary McCarthy's declaration, in all innocence, that she had not been able to read past the start of my novel, *Pornografia*, because it bored her too much. Not to read a book, obviously, is one way of judging it, but I thought this was a bit much for the president of a jury. What? She knew my book was bad without having read it? I confess that this seemed to me an improper attitude. So I lost the prize by a single vote, and the man who beat me was Saul Bellow. It was possible therefore that if Mary McCarthy had read my book, as it was her duty to do, I might have won the $10,000.

But two years later, in 1967, my indignation against her turned into gratitude and admiration. In fact the prize money had been doubled and it was thanks to the blessed opposition of Mary McCarthy that I became the owner of $20,000 instead of $10,000. The jury's deliberations also earned me another sort of fame since one of its members said approximately this: "To me, Gombrowicz is an enigma. I would like to meet him. Perhaps he's a homosexual, or impotent, or an onanist or has Polish-style orgies." This speech was naturally publicized in the press and radio, so that when I crossed the square in Venice, the youth of the "New Wave" who were sitting in the café commented: "There goes the impotent homosexual who has orgies." I apologize for recounting this trivial anecdote. I do so in order to show just how brutal and irresponsible the tone of present-day criticism is becoming.

Prizes are always bound up with something else which is profoundly disagreeable: publicity. It is not easy to get this understood by people who have not undergone the martyrdom of being judged, evaluated, disqualified, falsified and distorted by journalists writing in a hurry who are bored by reading and hardly ever do so. This sort of criticism classifies you and puts a label on you which takes away all your novelty and your real raison d'être. What criticism does is to drown the delicate personality of the artist in the fuss over what he has published, over the making and producing of his books.

There is another aspect of criticism which is particularly unpleasant. Where a serious artist like, say, Chesterton or Conrad is concerned, the criticism is nearly always inferior, and all the more so because it can only get to know their personal and profound reality through a pretty superficial reading of them. But to criticize is to judge, and the critic must of necessity adopt the tone of a judge; even some Mr. Smith or other will judge Shakespeare as if he were actually set above him. Criticism is thus a doubly disagreeable business, for an author who is [illegible] known. It is hard to [illegible] it is thanks to an [illegible] or advice that a [illegible] undertake materially [illegible] play.

And with theatrical things are even worse [illegible] the Continent. In the [illegible] theatrical translator [illegible] himself a translator [illegible] pompous title of "adapter" why? In order to justify [illegible] quite disproportionate [illegible] of a prose translator [illegible] translator of a novel [illegible] fixed sum by the public [illegible] let us say. But the translator [illegible] is guaranteed 30 or 40 per cent of what the author [illegible] As a result, if the play [illegible] and brings in, for example [illegible] the translator, for one or [illegible] work, can take 54,000 or [illegible] I worked on my play *Yvonne de Bourgogne* for [illegible] year. I struggled rather than [illegible] I had no guarantee that [illegible] put on and I waited three [illegible] see the *play in a* Europ[illegible] Well, when the translator [illegible] share for his own work, [illegible] critics I am quite ready [illegible] ledge but which can still be [illegible] pared with those of the author [illegible] one translator can easily be [illegible] by another). I consider this [illegible] justice and I am amazed [illegible] wrights allow themselves [illegible] exploited in this way.

Yesterday's gutter press

JEAN-PIERRE SEGUIN: *Canards du siècle passé.* 80pp. Paris: Pierre Horay. 58fr.

A *canard* was a news-sheet which appeared irregularly, in the category of *occasionel*. At the beginning of the nineteenth century the word *canard* suggested that which was false, exaggerated, dramatized, and it is said that the word bore some relationship to the imperial eagle which used to accompany Napoleon's *Bulletins de la Grande Armée* and which were often such a strain on popular credulity.

These news-sheets usually consisted of a picture, an arresting title and a text which sometimes included a poem that could be sung to some well-known tune. They were printed on poor quality paper and were sold cheaply; their vogue was fairly shortlived and they are now difficult to find. *Canards du siècle passé* is therefore particularly valuable, for it consists of some eighty of these *canards*, very strikingly reproduced, covering the period from 1797 to 1894. Since, like all *occasionels*, the *canard* was dependent for its existence on the rhythm of events, it is particularly interesting to examine the main themes of this collection, since they should reflect major popular interests.

There is a preference for criminal affairs, since they obviously provide a talking-point. It is suggested in the introduction that the criminal affairs selected show a particular preoccupation with the individual and his relations with the community. Thus there is the story of the *Grand-Maman* [illegible] Auvergne, when a man [illegible] fork and tore from her [illegible] she was carrying (she was six months pregnant). The reason for this was that during the Revolution he had married a former nun. He then found himself surrounded by people who spoke of sacrilege and said that his wife deserved to be burned publicly. After such hostility and reprobation (as is shown in the first drawing) and after the church service of the Fête-Dieu, the unfortunate husband took his wife to one of his outbuildings and tied her to a ladder. There, as is shown in the second illustration, he attacked her "dans les parties sexuelles". And the twelve verses of *complainte* which accompany this atrocious story serve to emphasize the infamous pressures which were put on the unfortunate husband. Or there is the *événement déplorable* when a young girl, who sees [illegible] lover has set fire to his father's home because he is jealous of a remarriage, confesses falsely to having committed the crime herself. In spite of efforts to save her, she persists in this attitude and thus the individual's devotion and sacrifice is highlighted against a background of family jealousies and social inefficacy.

Naturally, there are national events which are also reported, the assassination of the Duc de Berri and the interrogation and execution of his assassin, Louvel, are obvious subjects. The same could be said for news of the arrival of a savage from Oceania, accompanied by a strange animal. But it is noticeable that other topics, such as the death of Napoleon, or a request for the amnesty of the prisoners held in the Mont St. Michel, contain little in the way of exaggerated detail. The first is a homily about how Napoleon would not have succeeded without the devotion of those who served him. The second depicts a woman of quality throwing herself at the feet of Louis-Philippe and shows that monarch reflecting on the subject. The *canard* which depicts the revolution of 1830 is, on the other hand, filled with poetic enthusiasm for the heroes of Paris, and reproduces the false, a person about St. [illegible] vey for Poland, and an [illegible] song ("le Pape est grec").

It would seem therefore that is the ordinary sort of [illegible] contains themes of popular [illegible] (murderous priests, [illegible] parents, extraordinary [illegible] horror, which cause much [illegible] This collection shows that [illegible] usually illustrated with [illegible] and with a compact effect [illegible] there were also news-sheets [illegible] straightforward political [illegible] one is curious to know [illegible] between them. Perhaps it [illegible] only point on which this [illegible] production leaves one [illegible]

Crisis of French culture

BERTRAND POIROT-DELPECH: *Finis la Comédie.* 143pp. Paris: Gallimard. 9fr.

This little book by the dramatic critic of *Le Monde* is another example of the vigorous self-flagellation that French intellectuals are prone to in moments of stress. Most of them have a middle-class standard of living, which conflicts with their anti-middle-class ethic. They occupy a moderately privileged position in the "Consumer Society", which they look upon as being profoundly at variance with true social and intellectual values. If, as is most often the case, they incline to the Left, they have a nostalgia for revolution and for fraternization with the supposedly non-corrupted working-class. If, on the other hand, if they tend to the Right, they have dreams of national grandeur and service, which cannot be reconciled with the all-pervading materialism of the modern world.

M. Poirot-Delpech, as it happens, belongs specifically neither to the Left nor to the Right. He sounds as if he came from a solid bourgeois family, but he is without any definitely reactionary philosophy. At the same time, he clearly has no tenderness for the Left. He is simply cross about the whole way of life of which he is a part, and he has spat out his bile in this little pamphlet. It immediately reminds one of similar execrating works, e.g. Julien Gracq's *La littérature à l'estomac*, which was an attack on the cultural [illegible] reputations, and Marcel Aymé's *Le confort intellectuel*, a brilliant demolition of intellectual pretentiousness. M. Poirot-Delpech is, if anything, even more mordant than his predecessors, but this may be because he is writing after the dramatic experience of May 1968, when all the themes of French intellectual life boiled over in such an extraordinary way.

The interest of his book does not lie in its originality of thought, since in fact he says nothing that has not already been expressed in other pamphlets or satirical novels. His distinction lies in his pithy formulation of certain well-known ideas. He accuses his fellow-intellectuals, and presumably himself, of continuing to believe in the predominance of French culture at a time when all cultural values have been seriously compromised. Whereas literature, in the nineteenth century, was largely a product of bourgeois leisure, it is now a function of public relations and commercial presentation. The intellectual is a parasite in a society which can use him to further its own ends, but constantly asserts the reality that he claims to be devoted to. Hence Left-Wing thinking and Right-Wing living, exclusiveness masquerading as love of the masses, obscurity and precosity as a relief from painful attachment to clarity of thought, remote heroes or situations and blindness to immediate reality, snobbishness as a substitute for a true sense of values and modishness as an escape from responsibility.

All the symptoms that [illegible] Delpech describes so vividly [illegible] presently. Perhaps he [illegible] taken in thinking that [illegible] been systematized in his [illegible] no one will be taken in [illegible] longer and the social and [illegible] comedy is bound to come [illegible] To the foreign observer [illegible] seem that this is not so, [illegible] dilettantism of French [illegible] attitude life could be [illegible] where, and are indeed [illegible] feature of the modern [illegible] cratization, the popularization [illegible] advanced industrialization [illegible] media—all these things [illegible] upheavals throughout [illegible] and have also [illegible] societies too. It will no [illegible] years before these [illegible] settle down [illegible] different [illegible]

Two of the recent [illegible] format dictionaries [illegible] Quillet [illegible] under Balzac's [illegible] characters, as well as [illegible] maps of [illegible] novelist's [illegible] various books are [illegible] *dictionnaire des* [illegible] plied by A. Journet [illegible] Thierry 256pp. [illegible] 5,000 cards [illegible] to 500 entries [illegible] do so [illegible]

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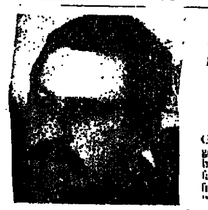
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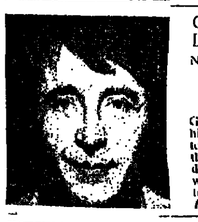
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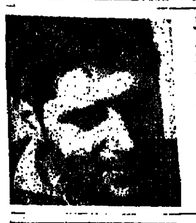
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Luchterhand

D 545 Neuwied, Heddesdorfer Strasse 31, Tel: 22177

Indoor games

SUSAN HILL *A Change for the Better.* 222pp. Hamish Hamilton. 30s.
ROSEMARY TONKS *Businessmen as Lovers.* 157pp. Bodley Head. 21s.

Quiet lives set in tense, self-destroying routines are the subject of Miss Susan Hill's novel. The setting is Westbourne in winter, with only the sales, and the small business conferences at the esplanade hotels, disturbing the residents' gossipy, neurotic concentration on their own and each other's affairs. Major and Mrs. Carpenter are back at the Prince of Wales in their permanent suite, the Major grumbling at the service and lapsing into a steady, *disgruntled* decline on the death of an old friend. Mrs Oddicott and her daughter Deirdre, forty and divorced, fight each other for their own sanity at the back of their staid little draper's shop, and pay for the eleven-year-old James to go to a prep school where he is unhappy among richer boys. The desperate, introverted bleakness of these human situations is well caught in Miss Hill's mild, matter-of-fact prose and some wry, compassionate characterization. But was something so circumscribed worth doing with such obviously painstaking concern and observation?

It has been the custom in some recent fiction to eke out the insignificance of such scenes with caricature or melodrama. Miss Hill mostly avoids the mistake (though only *just* stopping short of parody with the Major) but her sense of waste and evil far from equals the feline resource of Miss Compton-Burnett whose novels this one in some ways faintly recalls. She aims at a middle ground between parody and high seriousness which enables her to write with genuine discernment about parasitic relationships but to do it only within limits. Technically she is accomplished: the episodic structure of her plot hinting at lessons learnt from Evelyn Waugh and the early Anthony Powell. Her eye for the pitiable minutiae of obscure, frustrated living is beautifully acute, and the story works well as a simple chronicle of life in a forgotten social area. The lack of pinnacles is to her credit. And yet there is also, in the last resort, a lack of some kind of convincing depth and resolving forcefulness, suggesting a promising talent which has not yet altogether found its feet.

Rosemary Tonks continues to dissipate a spry intelligence in smart, prattling facetiousness. Her two late thirty-ish heroines—one married and the other doting on a utterly shadowy folk friend, chat and giggle train across France in hilarious holiday on island. There these girl guides, laughing own jokes if the reader in with a group of hysteri or sexy male journal and doctors, and have tic escapade, which lovely, descriptive acce local *fests*. The tale told at high speed and a strain all round

Parson strange

RICHARD CHURCH: *Little Miss Moffatt.* 214pp. Heinemann. 30s.

Richard Church's parson hero in *Little Miss Moffatt* is like a creature displaced in time: an early Christian who escaped the flow and survived to hunt medieval witches, to chasten his flesh in Victorian groves of self-denial, to ablaze the gospel according to Freud, to reject the permissive society with something like spiritual ferocity. As a character of our own day he is hard to believe in. When he undertakes the salvation of his young niece, *tragically left on his* hands by the death of an indulgent brother, a modern reader is likely to decide that he is either carrying psychological innocence to inconceivable length, or else that he is tottering on the edge of insanity.

Any other explanation of the way he treats this child, already dangerously shocked by the crash that killed her parents, would risk entering the more bizarre realms of sadistic erotica. He fights ruthlessly on several fronts: against the disturbed girl's rebelliousness, which is aided by the fact that she was "conceived in sin"; against other people's more humane ideas about ought to be treated; ag realization that he is beauty. When she pain devil-possessed of a kind normally be regarded therapy if not perfectly art. The priest is appall much evil in so small a innocent a symbol" and redemption campaign. girl is in mortal danger concern is very much watching a man about child with a child in his decidedly for her than fa

Can this be what intended? He is eminen how we are meant to tak in obsession. Certainly gone out of his way to for his hero. Even the ending, convincing en chological terms, impact. Artistically whether it is right fo with this spirit man to be overhaul victim. It is not in mak ness so destructive but from his central Mr. Church has lost resonance of his unusual

The old gang

P. G. WODEHOUSE: *A Pelican at Blandings.* 222pp. Herbert Jenkins. 25s.

The Pelican in question is the Hon. Galahad Threepwood, who belonged to a club of that name in his Edwardian youth, and the other old hands taking part in this characteristic Blandings intrigue are Lord Emsworth, Lady Constance Keeble, the butler, the Duke of Dunstable, and, massive but inert, the Empress of Blandings. Voules the chauffeur is present, but does not speak. Mrs. Willoughby the cook is mentioned. Around this firm and familiar core circulate the usual group of expendable Wodehouse characters so few of whom ever please their author enough to graduate to another book. Accidentally, no doubt, but a shade distractingly, the hero has the same name as a well-known French pop singer.

Description, dialogue and timing are well up to Mr. Wodehouse's high standard, though the plot gives an occasional creak; far too many improbabilities surround the Barbizon School nude oil which it hinges. There is one character, moreover, whose sole role in the book appears to be to push somebody downstairs on page 144; an intrusion all the more noticeable because the cast in this novel is such a small one. Indeed Mr. Wodehouse's inclination nowadays seems to be to write chamber music: with so few people in evidence the reader begins to feel that Market Blandings is a deserted village and to wonder how the castle's fifty-two bedrooms ever get dusted. It is the older hands among the characters who look most isolated in such a lonely setting: Lady Constance and Beach in particular are like generals without troops. As a result the novel is something of a concerto calling *him* mad.

Confusions

DAVID W. ELLIOTT: *Listen to the Silence.* 216pp. Macdonald. 30s.

This strange novel is set in a peculiarly hellish American asylum for the insane. The narrator is an intelligent boy of fourteen, who believes that he is there because his relatives or foster parents would keep him. He has fits, too, but these are the direct result of particular disturbing events. He wanders through the tunnels and underground cages of this abysmal institution, coming upon pockets of alcoholics, or young nymphomaniacs, or British youths, or minorities' old people, encountering every form of violence and dirt and depravity. Yet still able to look for (finding) and beauty and to respond to what he finds, he is surrounded by behaviour so monstrous and forms so distorted that his own contamination is inevitable; and, in a final scene he betrays his one friend, a younger boy who looks up to him and loves him, by

The novel asks to be extreme version of wh tive and unhappy chil of the adult world, family life and they inmates are relative yet the idea of main and as friend It is for and almost no doctors and cure or escape. Toget and staff form a society as confined as any other struggles, hierarchies The human ... The nurses ... it leads ... have been ... which ... for the horrors of life ... man as a ... causes these horrors ... use of madness ... confusions and ... that neither of her charac- sexual while giving clear for the novel's ... drifting uneasily ... really and ... signs here and there that, against all the odds, Max Aub, at sixty-six, is beginning to acquire the reputation he deserves. *Campo de los almendros*, if it can surmount the obstacles to success with which Sr. Aub has in a sense surrounded himself, ought to set a definitive stamp of excellence on the whole of the *Laberinto mágico* cycle. It is a very good novel of a basically old-fashioned kind, a long, dense, complex narrative with hundreds of characters, which seeks to involve the reader emotionally in its vision of a certain reality—the end of the Civil War and the death of the Second Republic. The author exercises a fine control over the novel's many moods, and if the prevailing tone is one of bitterness and indignation, it is the subtle tone of a wise and experienced novelist.

Sr. Aub knows his trade very well, and is extraordinarily successful in absorbing the reader in more than 500 pages of what would seem unpropitious material for narrative fiction. Most of the story takes place in Valencia and Alicante during a few days just before and after April 1, 1939—the day the war officially ended. For half the novel the scene is the harbour of Alicante, where for three days thousands of citizens of the dying Republic waited in vain, in an atmosphere of mounting consternation and despair, for the French and British ships they believed would come to evacuate them (and lives). During this part there is no action at all, properly speaking. Instead we have a highly fragmented technique of short passages—conversations, encounters, flashbacks, anecdotes—relating to a seemingly infinite number of characters of all sorts. Some of the characters are no more than a name, an incident, a brief, vivid, personal story.

In one of his two personal interventions in the narrative, the author even mentions characters known to him who belong to the story but do not appear in its pages. Fictional characters nevertheless; for although there are inevitably numerous "real" people in *Campo de los almendros*, Sr. Aub points out, reasonably enough, that since this novel has been germinating in his mind for more than twenty years, the distinction between the reality of friends and acquaintances who "really" died thirty years ago and that of his creations who have also lived in his imagination for the past twenty years is not a very meaningful one. In this respect, it is hard to see why the publishers' note says that this is not exactly a historical novel. One does not have to be an Unamuno to recognize the sense in which, in the novel, the historicity of the fictional characters is the same as that of the historical ones. Moreover, the characters who appear most frequently are no more the protagonists of this particular story than the ones who are not mentioned at all. They are only, out of the thousands, the ones we happen to know best and so care about most.

By far the greater part of the novel is talk, and the way Sr. Aub's characters talk is always absolutely convincing, whether it is a matter of a furious exchange of obscenities or a serious discussion among intellectuals about the meaning of life (that some of the latter are even tedious does not diminish their realism). The talk constantly returns, of course, to the main theme of the novel, the war, why it was lost, and how, and by whom. Sr. Aub is too good a writer to try to push answers to these questions into a novel of this kind, but anyone who is remotely interested in the questions should read this anguished, honest book.

liberate, be literate

JEANNE ROCHEFORT: *Printemps ...* 270pp. Paris: Grasset.

declarations allegorically rather than psychologically; for classified permissiveness, or the overworked notion of *erotisme*: are yet another way of controlling reactions, and the spontaneous and imaginative expression of feeling is still beyond the pale. Under more obvious allinities, with the gospel of Bakunin or the Surrealist "état de fureur", echoes of Gide can, it seems, be detected, and not only in some of the concluding episodes: the dual temptation of parasitism, as a gigolo or a criminal, the cathartic crisis, the mutual gifts of elder and younger, the idea of suicide out of joy, and even the return home—which is not a circle but a spiral, leaving one at a higher degree of awareness. But there is here no acceptance of bourgeois order, still less *disponibilité*; society must be altered, and this can be done only through the deconditioning force of knowledge; to liberate, be literate.

As always, the French solution is elitist; to become intelligent, there is, alas, only one way: "to mix with intelligent people all the time". There is no equivalent of the English tentative but genuine "alternative society"; the *copains* movement was more commercially controlled, and forbiddingly silly. Of course, *Printemps ne parking* does not purport to be a blueprint for society but rather a fuse to dynamite it. For enthusiasm, intelligence, poetry, comic verve and tenderness, this is the book.

Sombre safaris

JEAN-LOUIS BORY: *La Peau des zèbres.* 483pp. Paris: Gallimard. 29fr.

The zebras are homosexuals. But *La Peau des zèbres* deals less with their skin than with the "interior safaris" which these striped human beings undertake. The blurb quotes Proust —"Tribu sombre, damnée mais héroïque"—but only the first epithet applies to M. Bory's creatures.

The central figure is François-Charles de Hermemont, a journalist who, at the outset, in a fit of jealousy, has broken with his lover, Pierre. Like the novel, Pierre is a mixture of "sincerity, histrionics and literary reminiscences". The book relates the hero's failing to pieces and his confused attempts to pick up some other pieces. François-Charles is sensitive and intelligent. He suffers from "la Maladie", a morbid penchant for lamentation which shames him. His obsession is revealed through his harping on petty details, which his melodramatizing fancy, at times, inflates to manic proportions. The pace is sluggish; a series of circlings, flashbacks and reiterations. The insertion of a pseudo-double adds little density to the hero or the book.

Much space goes to evoking *genius loci*. While absorbed in house-training his grief, François-Charles tries to exorcize his home of the memories [illegible] betrays his tardiness in facing the facts of the break-up. After being cuckolded, he later snaffles a young man from an old friend, Huberi Flory, and reduces that haughty man to groveling. It is a false situation which gives François-Charles no joy but which his fatalism prevents him from alleviating.

To an outsider the characters conduct often appears ludicrous. At moments, however, pathos strikes through, as when François-Charles is unexpectedly overtaken by bitter weeping in the middle of the Gare de Lyon and has to seek asylum in the lavatory. Also the characters' gossipy commentary on the 1958 political events, in odd moments free from amorous vicissitudes, trivializes matters of real concern. What comes over best is the sense of insecurity which these sexual "outlaws" live with. But all in all, this sad fairy story is too small for its boots.

hirty years after

AUB: *Campo de los almendros.* 5pp. Mexico: Joaquin Mortiz.

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By leaps and bounds

OSWALD WIENER: *Die Verbesserung von Mitteleuropa.* 205pp. Hamburg: Rowohlt. DM 10.80.

When Konrad Bayer committed suicide in 1964, it seemed as if the new Austrian school of fiction had been effectively nipped in the bud. The Wiener Gruppe to which Bayer belonged and whose most brilliant member he was, had already broken up. Gerhard Rühm was in Berlin and concentrating on concrete poetry and his *Literatenlexikon*; H. C. Artmann was already touring Central Europe as a literary clown; Oswald Wiener had withdrawn to the little town of Wiener Neustadt in Lower Austria to work for a computer firm. Meanwhile German writers like Reinhard Lettau and Jürgen Becker were (with great virtuosity) approaching the aims of the Wiener Gruppe by means which had nothing to do with Vienna.

The publication of *Die Verbesserung von Mitteleuropa* comes therefore as an agreeable surprise. In the heyday of the group's work in Vienna, Wiener, like most of the other members, had written little of importance on his own; and his removal to Wiener Neustadt made the literary world forget him altogether. But the encounter with the electronics industry seems to have presented an opening which the *fin-de-siècle* atmosphere of present-day Vienna could not offer him. And the new German fiction had evidently found a ready reader.

The Wiener Gruppe had been interested in the use of language, particularly in the use of prefabricated blocks of it. Much of what was produced in the days when the group functioned well as a group was tentative or slight. A lot of the better work was some kind of a joke—like Gerhard Rühm's absurd *curriculum vitae* of a Viennese working girl, or the group's recording of what happened when they obstinately asked a random telephone subscriber to call a random person to the telephone. Bayer, at any rate, was obsessed with the idea of language as opaque sound-material, and later went on to compose two works of fiction using scissors and paste.

Die Verbesserung von Mitteleuropa is printed on a rough yellowish paper (specially selected by the author) using a small, close-set type for the body of the contents, much of which is then divided up into short sections under large italic headings. In other words, the feel of an academic work of the intimidating kind is created. There are an index, a long introduction, some self-contained pieces of fiction and a play, two essays on a utopian machine, notes and appendixes, and the whole makes appropriately heavy reading. But the reader's attention is retained by the tension between the scholar's style and apparatus on the one hand, and the unpredictable leaps and bounds of the "open form" on the other.

This balance is struck best in the "Introduction", which consists for the most part of short sections (sometimes only a few lines long) of speculative material under italic headings, generally enigmatic in themselves and in relation to each other e.g.:

sprache und mathematik

gesetzliche spanchstrumg. begriffe knüpfen was ich zeigen wollte, einmal was sagen und du musst den rest machen, in der sprache ein gerüst aufmachen, das heisst ist die frucht aus ton und teile, das kommt vom selber ausprobieren.

These strange digressions from a theme which Wiener hardly states have a compelling quality that is not always present in the later sections of the book.

The little stories in montage, by contrast, seem more like elegant homage to his dead friend [illegible] the charming "abstract bruch zwischen [illegible] As for the dramatic piece "Kherim" and "Puter" its back to the [illegible] flavoured knockabout of Gruppe in the 1950s.

And so to the [illegible] lucky suit which, [illegible] suggests, adapts its [illegible] to his environment, [illegible] no need to develop a personality. The [illegible] If, are in a certain [illegible] of the book, this is the Wiener has in mind [illegible] *europa* in view of the [illegible] around him. And [illegible] sion into "Brave New [illegible] not altogether convinc[illegible] into fairyland being [illegible] In Appendix C, Wiener claim that the work [illegible] thus implying that [illegible] thing and raising the [illegible] tion of the validity of "[illegible] One feels this is a [illegible] should have been left [illegible] ralize.

The mind's adventures

ANTONIO SKARMETA: *Desnudo en el tejado.* 120pp. Havana: Casa De Las Americas.
J. CARMONA BLANCO: *Do reg nambos.* 115pp. Montevideo: Alfa.
FRANCISCO TARIO: *Una violeta de más.* 198pp. SERGIO FERNANDEZ: *Los peces.* 171pp. RICARDO GARIBAY: *Bellísima bahía.* 126pp. Mexico City: Joaquin Mortiz.

There is much common ground between the short stories which make up Antonio Skarmeta's prize-winning collection *Desnudo en el tejado*. Phrases and patterns of ideas keep recurring with a persistence which makes at least five of the six pieces in the book look like fragments of a novel. The first-person hero of this novel is (like the author) a young Chilean who spends some time in New York. He is poor, loved with sporadic generosity by women, nostalgic and anxious to understand his own country in a country he doesn't understand at all. In "A las arenas", the longest and perhaps least adventurous story, his feelings about the place he lives in are revealed with forceful humour in the phonetically rendered, teach-yourself English he uses to try to sell a pint or two of blood for money to eat. But such notes of geographical and social concern are not really characteristic of the stories. In most of them Skarmeta shows he wants fiction to be fiction, and pushes straight out into fantasy in a way that is quite new in Chilean writing. He follows the Argentine Julio Cortázar (on whom he wrote a dissertation at Columbia) in desecrating orthography, playing with characters' names and gleefully breaking up syntax, in order to find a coherence beyond. At times echoes of Jarry are unmistakable. Some of the spelling games look as though they might have been unintentional, however; why call J. D. Salinger's character "Caulfield", or Miss Fitzgerald "Elis"?

De tres mundos is a staider and more modest collection of stories, neatly divided into three parts after the indication of the title. The first draws on J. Carmona Blanco's childhood memories of a Spain replete with gypsy dancers, peasant dialect and knife fights. The local colour of these scenes is in sharp contrast to the rather grey picture of his second home, Uruguay, given in the second part. The final section, with its "universal" pretensions, is the least successful; and one of the stories in it ("La isla de las tortugas", a very neat relation of *Fahrenheit 451*) seems to fall little short of plagiarism.

"Fantasticos" is the adjective used to describe the short stories in Francisco Tario's *Una violeta de más*. They seem less that than academy. Nothing very much or very breathtaking ever happens in them. Characters move around each other and through seasonal atmospheres with little narrative complication or psychological archetypes in a dream. In fact, the "frame" of more than one of the stories is someone going to sleep and waking up again. However, the better pieces, notably "Entre los dedos helados", reveal a warmth and a maturity absent from Tario's earlier collections of the 1940s and 1950s.

The plot of *Los peces* is summarized right at the beginning. It is very simple: a young woman visiting Rome leaves her lover in their hotel, goes for a walk and conceives a violent desire to go to bed with a priest she meets. The remaining 152 pages record her thoughts during that afternoon in an uninterrupted monologue which is more like a long prose-poem than a novel. There are no constants except her obsessive desire and the submarine atmosphere which she and those she thinks of move in like fish (*peces*). The time of day drifts forward and back in a kind of sea-swell, as do the months of the year and the moment in Roman history when the action is happening.

Everything she encounters—flower-sellers, statues, prostitutes, churches, policemen, tourists is sucked down into a depth of consciousness where they are no different in kind from her memories of her lover back in the hotel, or the Negro there who is trying to get both the liftboy and the maid into bed with him at the same time. In a narrative that is as ardently erotic as it is exquisite, the priest becomes Adam or St. Augustine, as she herself is Eve, a Roman gentleman, or an early Christian martyr mutilating herself. Right at the end when it is clear that her adventure will be no more than one of the imagination she talks of a need to know herself and yet still be free of identity through place or "bestial daily custom". It is in terms of this search that her afternoon's walk is finally most interesting and Sergio Fernández's improbable triumph over monotony is best understood.

Several miles of depth separate *Los peces* from *Bellísima bahía*. In this novel, or series of vignettes, of Acapulco Ricardo Garibay stays much closer to home than his companion and keeps his head well above water. Some of the scenes are quite funny: frustrated amorous adventures remembered from youthful comings and goings in a third-rate night club near the beach. Also so too is the occasional use in dialogue of English phonetically rendered into Spanish though Garibay is far from [illegible] Latin American [illegible] novelists in using this particular trick. Other passages are less successful. It is hard, for example, to sympathize with the [illegible] developed accounts of how a girl can be for a skilful diver or by pages of description of how a wave from the Pacific goes about breaking on the beach at Acapulco. In the sentimental finale an unsuccessful attempt is made to bring together what is in fact a disparate and uneven work.

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JONATHAN CAPE

Three to a cell

ON HERNANDEZ: *Palabras en el muro.* 544pp. Barcelona: Seix Barral.

Palabras en el muro is a brilliant although uneven, study of prison life, specifically of three homosexuals who share a cramped cell and independently grope towards some kind of understanding of their previous lives and crimes. In doing this it will give us a harrowing account of emotional deprivation and of several sporadic and strenuous human relationships. The long-term prisoner is [illegible] with novelistic potential: [illegible] the least philosophical can be expected to reflect poignantly on the totality of a life which, for he has died for the outside world, seems itself remote and grotesque. This the characters do [illegible] lastly, and Sr. Hernández gathers [illegible] their reflections into a triple stream of consciousness punctuated by the importunities of Spanish prison life. In their confined quarters these three alternating memories [illegible] to become the monologue of a single tormented mind struggling to understand its own situation and to come to terms with its own ignorance, growing insight and despair as it takes leave of the world.

[illegible] is a deaf-mute, a ghostly figure on the top bunk to whom others no longer bother to signal. He retreats into dreaming of a [illegible] the quarry where he might get [illegible] His plight becomes symbolic [illegible] incapacity of this prison society [illegible] kind of mutual concern or [illegible] and also dramatizes the [illegible] separating the other two, the [illegible] real protagonists. The first of [illegible] Alberto, is a lonely and neurotic youth who ransacks his memories to reconstruct an incestuous affair with his mother, a tragic figure who [illegible] assumes the proportions of a [illegible] character in the novel. It was [illegible] air full of tenderness and poetry, [illegible] only love. Alberto reflects yet [illegible] been betrayed by her infidelity, [illegible] murders his stepfather. [illegible] Sr. Hernández is clever here [illegible] not giving us a precise account [illegible] of actual murder, so that the [illegible] crucial moment in the whole business [illegible] is a gap, a mystery to the characters themselves. This is treated with a great deal of insight and sympathy: [illegible] also is built into a tremendous indictment of prison life, too bewildering for punishment, too singular [illegible] corporate life, too tender to be [illegible] abnormal. In spite of some sacrifices made for quick returns on melodrama and sex, the whole relationship is an imaginative tour de force.

The second, Subi, is a Costa Brava gigolo, a Latin playboy who uses his facile charms to inveigle a sincere American tourist—who retaliates very effectively by falling in love with him. This unleashes feelings too complicated for him to handle, and his penalty for a callous seduction is murdering the girl and losing his much vaunted masculinity under the caresses of the prison homosexual. He escapes into memories of the tourist, whom he inflates first into a sentimentalized deity, later into an insane obsession. His descent into madness is superbly handled: the transition is imperceptible, and neither he nor we are sure, when he screams "Ile !" during a corporate Mass, whether his behaviour is not really a show designed to goad the screws. The point is well made that the lunacy is that of the gaolers and convicts who insist that Subi's reactions are odd. Sr. Hernández has a gift for showing narrow personalities in crisis, and keeping their preoccupations simultaneously shallow and dramatic; but even that gift fails in the last seventy pages of this lengthy novel where Subi's stream of consciousness loses its impetus and starts to run slow if not downright brackish.

This is a true *tremendista* novel: suicide, lunacy, incest, multiple rape, sodomy and all. This plus the rhetoric conventional to the style of *tremendismo* will inevitably make the whole thing seem overwritten to English readers. Modern Spanish novel-writing is typified by a sense of urgency and desperation about telling the truth, and although this is understandable it leads to excesses. However, Sr. Hernández is fortunately possessed of a good sense of irony, and the novel is saved from dissolution into sentimental rhetoric by his ability to step out of his heroes' minds to observe their plight from a detached viewpoint. The novel is diversified by a brilliant gallery of minor pickpockets and rapists, avuncular screws, barons and homosexuals all portrayed with savagery and wit.

Consequently the book has a richness lacking in some other stream-of-consciousness novels which have recently appeared in Spain. In scope and also, most important, in wisdom, this book betters the best that has emerged from Spain in the past few years.

Aboard the cutter

[illegible]RDO BACCHELLI: *L'Africano romanzo d'amore.* 266pp. [illegible] Mondadori. L 2,500.

[illegible]o Bacchelli is now the most [illegible] of all Italian novelists. He [illegible]s so fertile over the years and [illegible]written so many novels, diaries [illegible]critical essays, as well as transl[illegible] and articles for the press, that [illegible]r would excuse him were there [illegible]at his inventive talent is be[illegible]tired. But here he writes with [illegible] distinction of his earlier [illegible] with the almost dreamlike [illegible]dom, the warmth and spon[illegible]aneity that are his hallmark. If he [illegible] from most contemporary [illegible]novelists it is that his effects [illegible] are violent but always sus[illegible]. It is "comfortable" writing, [illegible]e would call it "bourgeois" [illegible] is a rare penetration into [illegible] delicate human emotions. [illegible]ovel Bacchelli shows his mas[illegible]the feelings of women.

[illegible]m improbable that [illegible]e who [illegible] [illegible]ced historical [illegible]ns such as the [illegible] [illegible]n's influence in Romagna, the [illegible] [illegible]lled bombardment of Milan [illegible] be able to turn with what [illegible]ase to sailing in the heat [illegible]onian sea or into those remote [illegible] off Santa Maria di Leuca or [illegible]. But here, what might [illegible] be an obstacle for a [illegible] who lives in Milan [illegible] made the very pivot of the plot, which turns on the life-love of Imelde Levi, a woman from Piedmont, for Matteo Sibilia, a loyal and courageous officer in the Italian navy. Sibilia cannot marry Imelde because his wife is still living. Imelde comes to love the life on the cutter Afrodite, she takes the wheel in dangerous waters—an act that marks her as a Northerner yet she develops a kinship with the customs and poetic, rather mysterious religion of seafaring ports. Once, when Sibilia is away on a long spell of duty, she is raped, not without the complicity of her senses, by a cabin boy.

Shall she confess this to Sibilia or not? Shall she express her self-disgust and face the peril of wounding the man she loves? The subject may sound too unreal for this prose poetry. But Bacchelli probes the romantic situation with the restraints of classicism.

An English reader is bound to think of Conrad. But Conrad, master of the sea and with an aristocratic disdain for Fate, only gave evanescent portraits of women. The death of Jaffin in a remote and barbarous island is only due to his sense of duty, even the extent of martyrdom might reinforce the comparison. Yet Bacchelli does not seem to accept "Fate". For all their irregular liaison the lovers leave one another "before God" and believe that they will be united, like Paola and Francesca, but in a better place.

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The use and abuse of power

BRIAN CROZIER: *The Masters of Power*. 416pp. Eyre and Spottiswoode. £3.

One of the outstanding contributions of the western world to the study of political science is the scholarly working journalist. From A. W. Kinglake and H. M. Stanley to Raymond Aron and Walter Lippmann, it is a category unmatched outside the democratic world. Mr. Brian Crozier has more than once already proved himself a worthy member of it. His breadth of personal experience, which extends from the United States to South-East Asia by way of Spain and Central Europe, is enlarged by ten years as editor of *The Economist's Foreign Report*, as well as by sources which he describes as "private information", unverifiable but invariably ringing true. All these resources are effectively mobilized in this narrative of some two dozen crucial events in international politics since the Second World War. Though none of them is new, many of them appear in a new light so sharply focused as to be seen clearly as if for the first time.

The thread which Mr. Crozier has used to link his chosen items is the use of power, a generic term which also includes its abuse (as in Czechoslovakia in August, 1968) and the failure of nerve which results in its abortive misuse (as in the Suez crisis of 1956). Mr. Crozier intensely admires those who dare to use power with determination in causes which he approves. The heroes of his book are therefore de Gaulle (in 1958, 1960 and 1968), J. F. Kennedy (in 1962), and, on a lesser scale, Franco and Harold Macmillan. But he is entirely objective (though not, he is careful to explain, impartial) towards those whose use of power he strongly disapproves, such as Mao Tse-tung, Nasser, Nkrumah, and successive leaders of the Soviet Union. He is also generous even towards those whose attempts to exert power ended in pitiful failure, such as Eden's against Egypt, Nehru's against China, and Wilson's against Rhodesia. (Mercifully, he does not mention Anguilla.) In all cases the object of his study is the combination of circumstances, resources, and personal qualities which made the exercise of power effective or ineffective. He seeks not to judge but to explain.

Many of the factors which entered into the relevant combinations are already known in almost every case. But Mr. Crozier succeeds not only in synthesizing them with great cogency but also in adding notably to the circumstantial background. Out of a rich stock of examples, mostly derived from Mr. Crozier's private information, special mention may be made of his account of the importance of Colonel Penkovsky's intelligence in the Cuba crisis of 1962, and of the secret report of the Rhodesian Institute of Directors in influencing British policy in 1965. These are not new facts, but Mr. Crozier has them in exactly the right perspective. He does not succumb to the temptation of attributing every dramatic event to a hidden hand, but he recognizes the occasional importance of dark conspiracies, whether successful (as in Iran in 1953) or unsuccessful (as in the Congo in 1960).

No instrument of power is irrelevant to him, from Khrushchev's shoe at the United Nations to the I.C.B.M. The special merit of this comprehensive treatment is to measure all the chosen examples by a common standard and evaluate them in relation to each other. One result is to upgrade some achievements (for instance, rather surprisingly, President Johnson's in Dominica) and to downgrade others (for instance, much less surprisingly, those of Che Guevara). Perhaps the most notable outcome is the conclusion that in some trials of force it is possible for the loser to end up as the winner. President Nasser in 1956 is the prime example, as he may well be again.

When Mr. Crozier turns from actual case-studies to the theory of power, he is less convincing, as he seems to suspect himself. It is not easy at first sight to see the connexion between the case-studies and the philosophical essay which follows them. Mr. Crozier is attracted both by Machiavellianism and by the utopianism of philosophers like Plato and More, which are not easy companions in harness. Broadly speaking, he is utopian at home but a Machiavellian in international relations, using the latter term, of course, in its correct sense of realism, not as a term of abuse. Thus, he proposes first that our own political system should be reconstructed on the basis of a "profession of politics", to which entry would be restricted by qualifications rather than by what he calls the "inescapably undemocratic" system of selection now in use. Parliament would consist of both the successful and the unsuccessful candidates in every election, the latter constituting the opposition. The Prime Minister would be outside parliament, as in the United States, and free to choose his ministers from any quarter. The best that can be said for these proposals is that, since any such changes could only be brought about through parliament, Mr. Crozier is welcome to stand for election on such a programme and see what happens.

More seriously, it is difficult to see how his utopian scheme for internal reconstruction would fit into his Machiavellian scheme for reforming international relations. Here his principal target is the United Nations, from which he wishes to expel what he calls the "predatory powers". These include not only the Soviet Union, its satellites, China, Cuba, Albania, North Vietnam and North Korea, but also Algeria, Egypt and others from time to time, such as Ghana under Nkrumah and Indonesia under Sukarno. Since such wholesale expulsion is clearly impracticable, Mr. Crozier then proposes that the "non-predatory powers" should withdraw from the United Nations and form a new organization of their own. At once he comes up against difficulties, some of which he sees and some he does not. In what category are Israel and her Arab neighbours to be counted, or South Africa and Rhodesia and their African neighbours? More fundamentally, what is to be done when predators become non-predators or vice versa? That Mr. Crozier's conception is essentially static, whereas it should be dynamic, is suggested by the fact that he proposes to include in his new Security Council both Japan and West Germany, the outstandingly predatory powers a generation ago. Who can tell what the balance will shift in a generation?

Presumably Mr. Crozier does not mean to identify non-predatory states with those organized politically on the lines of his utopian scheme. If so, there seems to be little connexion between his internal and his international systems. It is difficult to escape the suspicion that the latter part of his book is written with tongue in cheek although it adds little to the longer and more substantial part, it does not detract from either.

Although less successful as a political theorist, Mr. Crozier is admirable as an observer and analyst of political events, both in the past (particularly in France, the United States and China) and in the present. He succeeds completely in presenting with the same objectivity the exercise of power both by those whom he warmly admires, such as Prince Sihanouk and Kennedy, and by those whom he detests, such as Mao Tse-tung. Whatever he does not. he is perhaps best of all in dealing with those about whom he writes quite make up his mind, such as Ho Chi Minh. It is a distinguished and elegant work of popular history which deserves to be read by those who will find much familiar ground.

JEAN PIERRE FAYE

French writer and critic

Linguistic signs and monetary signs

NE DAY Stéphane Mallarmé did something which he never did again: he wrote a sort admittedly brief) manifesto. In distinguished between two conns of speech: likening the first e gesture of "silently placing taking from another's hand while the second was that g" which consists in transa natural object or phenointo its vibratory dis-Operation, or poetry". This marvel he calls

Very different context, Karl quotes on a number of occaboth in his early writings and mature works, the invocations Timon of Athens:

! yellow, glittering, precious gold!

but speak'st with every tongue, every purpose!

his odd way the paths of the Ms might be said to cross, steps they meet each other While from one direction Mallarmé, that is) *immediate* ge is coinage, having "the on of specie", from the other liant money or gold is that speaks" with every tongue" ge literally still, in the classic translation which is Marx's "in jeder Sprache" (in every In the Mallarmean per"true" language is merely from the Marxist point of ssy speaks in every lanat what is the real shape, sound, of the mysterious med by this square-dance: as money, money as lan-

t in the case of Mallarmé ts that of Marx are we dealing a cally or a mere metaphor. e of *Capital* analyses money n of signs, of signs of eed. The economic circuit gent which makes any commodity into a token of the value written into it by human labour, in the manner of a "social *hieroglyph*". The whole fabric of the economic system is woven by this cumbersome form of writing, to "decipher the meaning" of which Marx sees as his task. And this amounts to getting "behind its secret": for the transformation into a value of any useobject is itself an effect of social production. "Just like language" (*ville de Spectacle*).

"Thus with things", as Mallarmé was to say. And his way of putting it is all the more corrosive for being ironical. "This condition of speech which has" the function of specie" he finds on the most fragile of all languages, that of fashion. It is no coincidence that he founded and edited a fortnightly called *La Dernière Mode*; and when he sends Verlaine his own autobiography he stresses discreetly the importance of this experience which still has power, he admits, to set him dreaming. Fashion? He gives us the key to this by using a term that might come from Queneau's *Tableau iconographique*: "reprise". The world of *fashion is that* "calendar" of the season in which we see operating a certain right of recovery (*droit de reprise*) over the most profound revelation of our instincts".

In everything that is described, with a painstaking irony, in Mallarmé's *La Dernière Mode*, the lace, wedding presents, clothes, satins, cushions among the "smart set" – one can see clearly circulating the "specie" of a certain fashion-writing or, in Roland Barthes's phrase, of a certain "observational rhetoric". It is remarkable to find this critic analysing it in the terms of what classical economists would call monetary psychology. "The whole rhetoric of Fashion can be summarized in this single preoccupation: to give an exact statement of what one is imposing"; its function is to "give an account of *what is*". (In the same way, an economist as "classically minded" as Jacques Rueff recently wrote that to get back to the set of rules associated with the gold standard was to submit to "what is"). Like the variations of the economic cycle, like the changes in the seasons, this rhetoric of pure observation is fickleness itself, but within a world "which it posits as ideally stable". One might even ascribe to it, distorting the significance of the words to bring them into line with the oscillations of the "season", the harsh Nietzschean maxim of the Eternal Recurrence: "I want the world, and I want it just as it is."

Hence all the mock-heroic Nietzscheanism in the rhetoric or writing of Fashion: its aggressiveness which follows the very rhythm of the vendetta, as Barthes also observed; and "that absolute, dogmatic, vindictive present tense in which Fashion speaks". It is by these clues that we may read what he calls the "fashion ideology". Counterpointing the fashion ideology there is what we must surely call the ideology fashion; a phenomenon clearly perceptible in particular places, privileged in this one respect and of these, naturally, not the least important are the cities of London and Paris. It is for this reason that the most ironically "theoretical" texts in Mallarmé's *La Dernière Mode* alternate between two headings: "La Chronique de Paris," and "La Gazette de la Fashion". Paris is the place which, since the time of Hugues Capet, has

Cette liste ne comprend que des ouvrages inédits de langue française, publiés d'août 1968 à septembre 19 à l'exception de quelques-uns traduits d'une langue étrangère mais édités pour la première fois par les Editio Gallimard.

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centralized and redistributed taste and opinion, and which has only recently brought off the following paradox: it has seen to it that publications should spring up which could declare that ideologues had for too long "ruled over expression"—and then, at the end of a nine-year cycle, produce their own ten-point "ideological report". This is a quasi-economic cycle, which adjusts itself to the variations of a kind of paramonetary situation, through the process which Mallarmé, discreet as ever, calls the Mystery within Literature: a situation which amounts to "displaying things, in a serenely unchanging foreground, like hawkers, driven by the pressure of the moment".

Over the past few years we have watched the economy of this sort of ideological picnic—the vulgar economy, in Marx's sense—*drawn into the orbit of a growing fascination. The hunch that there might be a relation between the two systems (that of linguistic signs and that of monetary signs) may have led the latest Parisian ideologies into some strange optical illusions. On the one hand, "meaning" (le sens) has been assimilated, by pseudo-Marxist sleight-of-hand, to money. But the comparison cannot bear examination, for money, like commodities themselves, is a sign, and not a meaning; a sign whose "hidden meaning" is, for Marx, human labour, the key to the decipherment of the social hieroglyph.*

On the other hand, language itself has been handed over, by the latest ideology, to a wholly phantasmagorical variety of class struggle: according to which writing has, in the West, been subjected to a gradual debasement (while speech has benefited); this debasement being the correlative of the oppression of the proletariat by the bourgeoisie. But it is obvious that this ideological soap-opera cannot be taken seriously: it is the bourgeoisie, on the contrary, which, as Marx stressed, first wrote in the "hieroglyph" of value, and it is this economic writing of the world which has everywhere invaded, dislocated and destroyed the archaic speech-cultures based on the great oral narratives, moral cosmogonies or epic genealogies. Already, with the October Revolution and later the non-European revolutions, we have the Long March of a new way of writing economic relations through the outlying provinces of speech—to throw them into the "Battle for Literacy" (this title of the fine short film by Santiago Alvarez in Cuba) or into the enigmatic battle of inscriptions on walls.

Indeed, as far back as the French Revolution *we can see at work that writing which in a single operation sets off the Revolution, stops it, changes its direction and restarts it at another level, in its relation with the economic. Michelet makes it clear that by "bourgeoisie" we must understand "the class, then small in number, which could read, write, count. . . . The true king of our time, the scribe".* It is this class which contemporary writings pointed to as *the bande noire* which was working its way in everywhere, and which reached its triumph with the fall of Robespierre and the reign of the Thermidoreans. By speculating on the variotis forms of paper money and the longest-lasting of these was actually called *rescription* —it succeeded in diverting the course of the Jacobin Revolution even as it produced the French version of that Industrial Revolution in which England, *far ahead in the forms of writing money, was already engaged.* For a whole century England had been writing the economic notation of the modern world—with the use of bills of exchange through the central bank—and it was this process which was to drive all Europe into revolution. At the same moment, somewhere in France, with Sade, a secret writing was superscribing the deep undertow of the Terror on the writing of desire. Here is revealed the enigmatic relation which, in London, joins the watermark of writing to the ink of the *roman noir*.

Is it Fashion, then, which is *more* in the case now being made against writing? Or is it, on the contrary, Revolution? More accurately, Fashion avails itself of language as the leading currency of exchange. But Revolution, both as thought and as action, presupposes a second language capable of revealing through irony the part played by writing in the market of things. In this way Fashion take over from Revolution. It bursts on to the scene *after the death of Saint-Just, at the apogee of the "Merveilleux"*, lives, their pronunciation as well as their handwriting, independent of the fluctuations of paper money and of the *assignats*. But we can go further: there comes a moment (it has just arrived) when the language of Revolution itself is caught up by Fashion. In certain western literary groups the Revolution is "talked" in the very tone of absolute, dogmatic, vindictive "I" of Fashion writing.

The Language of Revolution has been stripped of the critical force conferred on it by its awareness of the *differences* between registers and by the concern unwavering in Marx invariably to *verify* documentary evidence. Now science, literature and political language are all amalgamated in the "dogmatic and vindictive" present tense of Fashion writing at the moment when it substitutes the Fashion for Revolution *for the dimbit-ridden practice of revolutionary criticism.* In this way everyone's tears are set at rest: the world market distributes its language at random and by the usual means, and they are thus immunized in advance by the "dogmatic and absolute" tone. It is odd though to keeping with the rules of the game that the Fashion for "revolution" turns the language of revolution inside out and hands it back to the monetary economy of languages.

Thus it is that the dangerous contradictions, fecund or fatal, of world revolution are now being shown on the small screen of western systems of writing and their market. Within the insurrectionary movements of the student world, or within what May, 1968 was for the students and workers of Gaullist France, these remade contradictions elaborated a whole projective geometry, which had its own logic and its own dangers, because, for all its imaginative charge, it did face the trial of strength with reality. But as soon as they are translated back on to the screen formed by the writing and ideology of Fashion, the contradictions and the stakes of the historical dialectic are to be found entered in the account headed "Seasonal variations", with the books adjusted accordingly.

Under the heading "Etalages" ("On Display"), Mallarmé described, in the *National Observer*, the market in literary production and "mental provisions", together with the creation of custom for literary forms, its triumphs and its "slumps". As observer of all this he put in the "necessary gaze" of the man whom he called "the poet", who, he says, *is* well acquainted with the *processes of change*. His sketch of this literary economy, behind its elliptical and sarcastic exterior, connects with Marx's astonishing analyses concerning the transformations which the marketable object must undergo "on the formal side" before it can be inscribed as a value. And it is this "change of form" (*Formwechsel*) which he himself compares to the Heraclitean fire: for "all things change into fire, and fire into all things—as commodities into gold and gold into commodities". A fire as dangerous as it is ironic, for *it is in* this crucible for gold—and for writing that the forms of the modern world have been fashioned: a fire which drives societies to develop, yet at the same time imprisons them in what Pierre Klossowski, reading Nietzschean terms in an analogous characteristic of an admirable and astonishing essayist, has called *Le Cercle Vicieux*.

What form of writing can be free from this money *within* which this way of writing money? A critical essay on Jean Paris has shown how Rabelais's writing exceeded the snares and pitfalls of his time by its most unexpected route:

> These myriad references to the buttocks or victuals, smoked ham, sexchange &c., it will be seen, are chosen from the their eucharistic virtues (as is commonly supposed) than for their power to belittle the work itself, to link it materially with material products. He [illegible] for so long to mislead critics and [illegible] attempt to find a way into an essentially economic circuit, on the same terms as the goods of which it offers the analogue. With its "value" that is in two ways, the most meaningful and its content, now sent off at a towards the harmless order and demand, vanishes into [illegible] merce: what work could [illegible] the censors here?

Rabelais's trick is the exact of the trap of our own ideologies. Whereas *Ideology* is the prey of *the* system precisely when it [illegible] sentence in its linguistic and present tense, Rabelais's [illegible] mimics the play of [illegible] society, in its grandiose [illegible] lesque terms, eludes [illegible] and lays bare the rules [illegible]

Gargantuan cunning [illegible] mean irony, *writing can* [illegible] shares just so long as it [illegible] keeps itself from expanding [illegible] ideology and thus falling [illegible] double trap of the gamekeepers of the market and [illegible] ence back to the strongholds of authoritarian argument. [illegible] escaping from the [illegible] guage in rediscovered [illegible] creativity: it is the [illegible] poetry.

Party games

CLARA MALRAUX: *Les Combats et les Jeux*. 246pp. Paris: Grasset. 15fr.

Mme. Malraux's memoirs are essential reading for anyone interested in her ex-husband, but it must be confessed that this third volume is just as disappointing as the first two. Either the author is paralysed by the feeling that she is writing in the shadow of Malraux's genius or she has no gift for clear and explicit writing. It is very difficult to work out from the text in what order various things happened; what he did and what she did; what she thought of him or he thought of her. Mme. Malraux frequently refers to her ex-husband in such an oblique manner as to make the reader feel that she hardly knew him at all, although she lived with him for four years and was afterwards married to him for fifteen.

The period dealt with is their second stay in the Far East in the mid-1920s, when they tried to run an anti-colonialist French newspaper in Saigon. This could, at first sight, appear to be a straightforward expression of youthful idealism, but everything in Mme. Malraux's account is muffled and puzzling. She keeps referring to their lack of money, yet says it was essential that they should give the impression of having travelled first class; this appears to be a strange requirement for revolutionaries. She suggests that Malraux was a mythomaniac whose dishonesty she found irksome even in those early days. Although they suffered hardship and may even at times have been in some danger, the book expresses extraordinary amateurishness, very different from the sense of revolutionary urgency and expertise conveyed by Malraux's novels. Then, at one point, after describing a particular episode, Mme. Malraux herself adds that it never happened, and that she has just invented it. We all know about *Dichtung und Wahrheit*, but such a dilettante approach is exasperating, even though the author apologizes for it to some extent in a [illegible] which "les jeux" are meant to be as important as the combats".

This particular fight was apparently short duration and basically a failure, although it has done *something to encourage* French resistance. Mme. Malraux implies that it was just a [illegible] ground for Malraux, the [illegible]

> Il allait, par l'écriture, [illegible] vision, ce à quoi n'avaient pas [illegible] ses gestes maladroits d'[illegible] rêve.

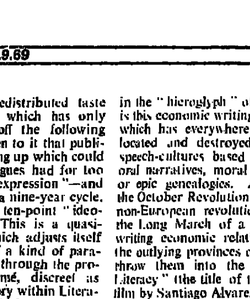
However, the book does not [illegible] ate the crucial question of the [illegible] tionship between that [illegible] politics as they were, or [illegible] enigma of Malraux's personality [illegible] subsequent development.

There are one or two [illegible] dotes. Mme. Malraux tells [illegible] ally, of a semi-official dinner [illegible] which Malraux had the courage to propose a toast to the sky. On another occasion [illegible] accepted an invitation to [illegible] a wealthy Englishman in [illegible] kong and discovered that [illegible] Malraux—that the best [illegible] world is to be found in [illegible] since *it has ventured to* [illegible] eighteenth century in the [illegible] the rock; elsewhere [illegible] custom is [illegible] place or [illegible] tion, is true, perhaps some [illegible] other curious details can [illegible] as well.

French [illegible] while the writers of [illegible] the classifiers the [illegible]

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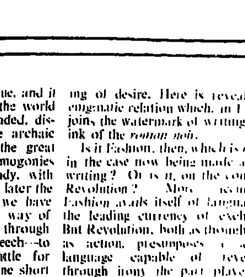
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(Point V b)
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on a Consolidated Treaty Series
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The Committee of Ministers,
Wishing to contribute to the implementation of Resolution 2099 (XX) of the General Assembly of the United Nations on technical assistance to promote the teaching, study, dissemination and wider appreciation of international law;
Having taken note of the project of Dr. Clive Parry, Cambridge, dealing with the preparation of a Consolidated Treaty Series, covering the period 1648-1918, a project on which the European Committee on Legal Co-operation has formulated a favourable opinion;
Taking account of the League of Nations Treaty Series starting in 1918 and the United Nations Treaty Series;
Considering that those Treaty Series which were drawn up before 1918 are of a partial rather than a comprehensive character, and are moreover in many cases out of print;
Considering that the publication of a consolidated treaty series covering the period 1648-1919 would make available to all states and not least to new states as well as recently created centres of university teaching the texts of treaties which are at present scarcely accessible by reason of their antiquity, their rarity and their wide disposal throughout the world;

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to the governments of member states to facilitate the preparation of this treaty series in particular by putting at the disposal of the editor so far as possible the texts of treaties concluded by them and which are not otherwise available, and any translations in their possession of treaties drawn up in languages other than English or French;

B. DECIDES:
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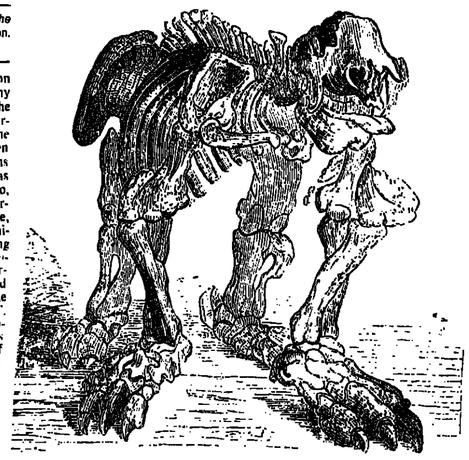
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ALAN MOOREHEAD: *Darwin and the Beagle.* 280pp. Hamish Hamilton. £3 15s.



Reconstruction of the skeleton of a Megatherium.

Darwin's five years

Why do people still write books on Darwin? There are, of course, many problems still to be solved about the way in which his mind worked during and after the voyage of the Beagle. Some authors have been able to make valuable contributions to knowledge in this field, such as his granddaughter Lady Barlow, who, with her uncanny sense of discovering his meaning when it was obscure, printed his Pocket-Books, his Ornithological Notes, his Diary during the Voyage of the Beagle, his *Autobiography* which had been expurgated, and various studies on him and on Robert FitzRoy. There is the grandson of "Darwin's Bulldog", Sir Julian Huxley, who has subjected to an illuminating analysis the inductive-deductive method of Darwin's thought, and built on his founding-father contributions to ecology the blue-print of "The New Systematics". There is also a recent director of the British Museum (Natural History), Sir Gavin de Beer, who was made president of the XVth International Congress of Zoology in 1958 because it was the centenary year of the first publication of Darwin's and Wallace's theory, and who has published and annotated Darwin's Notebooks on Transmutation of Species, his Sketch of 1842 and his Essay of 1844, his Life and the origins of his ideas on evolution and natural selection, from which it is clear that he was not from Malthus that Darwin derived them. There have been many other authors in Britain.

In the United States, the most distinguished palaeontologist, George G. Simpson, has not only provided evidence from fossils to confirm the fact that natural selection is the controlling principle in evolution, but also, with the help of radio-dated beds, to measure the rate of evolution and of geographical migration. Also in the United States, the most distinguished systematist, Ernst Mayr, has shown how important has been the replacement of "typological thinking" by "population-thinking" for which Darwin was more responsible than any other, but at the same time how important reproductive isolation (by geographical, ecological, or genetical barriers) is for evolution, a view which Darwin began by adopting but then abandoned. None of the last three authors is mentioned at all in Mr. Moorehead's book, and the question therefore arises: why was it written, and for whom?

Everyone must be familiar with the brilliant writings of Mr. Alan Moorehead on the prowess of the Eighth Army in the Second World War, its commander, Africa, the Pacific, and other subjects; but here he is on new ground. Has he trodden it for the student? Hardly, for the price, while moderate for such a very beautifully produced book, is likely to be beyond his purse. Has he written it for the biologist and historian of science? This requires careful consideration, for such readers have become hard to satisfy.

If the title of the book, *Darwin and the Beagle* means what it says, the critical reader will hope to find in it a contribution to the answer it would be too much to hope for the complete answer) to the question how Darwin's mind worked during the five years ending October 2, 1836, the most stimulating in his life. It may be said at once that Mr. Moorehead's admirable prose style, his entrancing narrative of Darwin's activities during those years and his geographical and biological picture of the countries Darwin visited, are beyond praise. When it comes to the progress of Darwin's thoughts, however, the picture is not the same, because Mr. Moorehead has allowed hindsight to creep into his estimates of the states of Darwin's mind during those five fateful years. For instance, in dealing with the relationship between fossil animals such as he had discovered, and animals still living on the same continent, Mr. Moorehead quotes Darwin as writing:

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Another example. There are a number of passages in which Herbert Spencer's stupid slogan "the survival of the fittest" appears, in connexion with the extermination of the Indians by the Argentine Spaniards, or the predation of pumas on guanacos. It was not until 1866 that Darwin, unfortunately, and to Huxley's great regret, allowed himself to be persuaded by Wallace to adopt this expression which, according to how it is read, is either tautological (the fittest are those that survive) and therefore meaningless (instead of saying the *fitter* are those better adapted to their ecological niches), or, because of the superlative used, untrue. It was not until a year *after* the return of the Beagle that Darwin even thought of natural selection.

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There are other matters which can be dated to Darwin's time in the Beagle which one is disappointed not to find in this book. They relate to mineralogy, petrology, and geology, his contributions to which sciences have been so eclipsed by his bombshell on evolution by natural selection as to have been forgotten, which is a pity because they were fundamental. One was his demonstration that the minerals in granites and gneisses are similar. Another was his discovery that planes of cleavage and planes of stratification are quite distinct, the former, leading to foliation, are a result of pressure subsequently imposed on sediments, leading to crystallization. This was the origin of the "deformation" theory of the nature of metamorphic rocks. Darwin did his geology as he went along, his biology had to wait for his return to elucidate until after he got home.

In the chapter devoted to Buenos Aires, Darwin is described as feeling guilty towards his father because he would have to tell him that he had never now go into the church. According to his Autobiography, his intention was never formally given up, "but died a natural death when on leaving Cambridge I joined the *Beagle* as naturalist". When did he die for them, neither is the best-death take place? On April 25, 1839, he writes from Botofogo Bay to his sister Caroline, "I find I steadily progress a distant prospect of a very good parsonage, and I can see it quite through a grove of Palms". He quoted the Bible at the Beagle officers; he collaborated with Fitzroy in a paper, published at Cape Town, on the good work which missionaries were doing in Tierra del Fuego.

As late as January, 1840, in New South Wales, referring to the difference between Australian and other animals, he wrote in his Diary:

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Had he by then repudiated the Thirty-nine Articles? Psychiatrists have been so mercifless in ascribing to Darwin complexes of guilt that it is impossible not to accept this charge without firm evidence.

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A smooth man

JOHN LEWIS and BERNARD TOWERS: *Naked Ape or Homo Sapiens?* 134pp. Garnstone Press. 21s.

This is a carefully considered scientific comment on Dr. Desmond Morris's *The Naked Ape*: its message is that, although man may have collaterally descended with the apes from a common stock, it is a profound mistake to think this is all there is to be said. It is, in brief, a reply to the "nothing-buttery" of the book under examination.

Far from being a naked ape, man is neither an ape nor naked. The idea that man is descended from some ape-like ancestor comparable with the chimpanzee, the gorilla and the orang-utan is without biological foundation. This group of animals is known as the Pongidae, while early man belongs to the Hominidae and the Hominidae and their ancestors were as unspecialized as every other naked; he is highly evolutionary line, including the apes, *sapiens*.

Hominidae had the possibility further advance.

This may not matter greatly it is more serious for Dr. Morris Mr. Robert Ardrey and Dr. Konrad Lorenz before him, to ignore fixed behaviour pattern of aggression which established themselves the animal world or in primitive by their survival value genetically transmissible. Dr. Lewis and Dr. Towers on basis of great anatomical knowledge deny that man is doomed to be a beast of prey.

The fact is that man is among animals unique in his adaptability, man alone can change his environment to suit his needs rather than vice versa. His evolution has not depended on any significant expansion of the brain or further bodily change; man has produced a new mechanism for adaptation about attractions in his relationship with the rest of the world: this is the development of technology. Improved forms of social and political organization. He is more than an ape, whether naked; he is rightly named *sapiens*.

HALLDÓR LAXNESS

Icelandic novelist and Nobel prize-winner

The writer in a small language community

Those whose trades are particularly dependent on the munificence of nature, if not on direct largesse from God, like peasants, farmers and writers, mostly keep bewailing their lot. A farmer will tell you that although there is a lot of the lambs pulling through the spring, something disastrous will almost certainly befall the turnips in the autumn. The fishermen say that there may be a good deal of herring and other small fry in the sea these days, but the big halibut of old, the size of a cow, is no longer to be found. Writers will tell you that this is a world for finding inspiration any more, but this is no time to discuss matters more seriously, royalties don't amount to much nowadays. Publishers are unambitious on behalf of their own advertisements, of whose effectiveness few and far between; critics are malicious; the big prizes are for them, neither is the best-seller. True, there are writers who, sitting at a public bar, will tell you of the big cheques they have been receiving from publishers all over the world, but such writers will almost always tell you to pay for their experience the old refrain is the same in the big communities as in the small one of which I myself belong.

Iceland is actually one of the few national communities in which language and literature are known. Although this fact is understood by no more than 200,000 people, it is not a dead language, for there is no other language in Iceland. The literature is clearly circumscribed by geography, the country is an island midway between the Greenland Sea. We like to compare its size by comparing it to the United States, which has 200 times as many inhabitants; it makes a nice sum to 1,000. Yours, when we face it at first we equate it with that for the United States.

A couple of years ago in connexion with some work I was doing for a publisher, I had occasion to go through the members' list of the two writers' organizations in Iceland. A friend who had a professional interest in knowing about the status of most of the people figuring on the lists helped me prune them down. I drew a few more conclusions from them in 1966 but the situation has hardly changed much since then.

There are about 150 writers on the lists, according to the rather loose rules this would mean that there are 140 000 practising writers in the United States. All of them have actually written books at one time or another. The majority have behind them between five and twenty books, a few even more. Belletrists are predominant. Absolute professionalism is not imperative. The writing community of Iceland represent almost every walk of life, from farmers to university professors (including the President of the Republic, with the possible exception of an intellectual *bourgeois-démissionnaire* who has not been able to have the time to write a line of his), the bohemian or *bourgeois-défaisse*. I gathered that one or two individuals listed as writers were receiving social cases because they could health had incapacitated them for any kind of regular work.

Writers living by their pen alone are surprisingly numerous compared with the proportions of such groups in many large language communities, even in countries where book readers might be reckoned in tens of millions. My enquiries led to the conclusion that among the 140 listed writers at least 10 per cent were living from their writing. But then, living from one's writing is not the clearest of terms. Does it mean that the money with which a man supports his house-hold comes entirely from his current royalty payments or writers' fees? That probably would be exceptional anywhere, though it might be true of a certain type of hack writer and of popular dramatists. It is unthinkable with a poet. If a writer receives more fees than he could reasonably spend in a year, and such a thing can happen even in a small language-community like Iceland he would probably open a bank account; or he might invest in something. In Iceland you cannot buy stock, and frequent devaluations make government bonds insecure; but a fortunate poet might invest in property, which is good business in Iceland. From that day on, of course, he is a capitalist which perhaps was not his idea at the outset. But, alas, to be born with genius is like being born with a coalmine, only the coal-mine is more likely to go bankrupt than genius.

Apparently the majority of the so-called professional writers here do not invest money, but actually live by their pen, being available for odd jobs within their profession. Some write commissioned biographies, others are freelance cultural journalists; they might also do some translating, which is not badly paid in Iceland, sometimes better paid than original writing.

The main bulk of authors are spare-time writers, holding jobs that may or may not be connected with literature; conversely, you might say they are people whose main occupation is writing books, but who do other jobs in their spare time. They might work as schoolteachers, librarians, editors, office clerks, inspectors of this and that, lighthouse-keepers; then there are those engaged in some business of their own, unrelated to writing, such as farmers, landlords and housewives; there are two members of the Althing (parliament), a bank manager, a clergyman, a furniture dealer, a policeman, and so forth. A considerable number have a working wife who by her earnings sustains the economy of a writer's family. If it be true that the aim of revolutions is to make everybody aristocrat as well as proletarian, a petit bourgeois, it may be said that Icelanders, being overwhelmingly a petit-bourgeois community, have attained to this standard of perfection more or less in their sleep. Writers in such a community are no exception from the general rule.

The grants made to writers from the state budget, and distributed by a special committee appointed by the Althing, doubtless contribute to the upkeep of a number of writers in Iceland whose background and development of official policy from the time of recognition of the first post World War Two provisional government until the riots of May 1968. Otty de Carmoy has been closely involved with the issues and personalities he discusses and although he is an avowed critic of De Gaulle's administration, his assessments are presented in a moderate and constructive manner. His is the first work published in English to deal with both the Fourth and Fifth Republics in detail and a comprehensive historical analysis.

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This book provides a background and development of official policy from the time of recognition of the first post World War Two provisional government until the riots of May 1968. Otty de Carmoy has been closely involved with the issues and personalities he discusses and although he is an avowed critic of De Gaulle's administration, his assessments are presented in a moderate and constructive manner. His is the first work published in English to deal with both the Fourth and Fifth Republics in detail and a comprehensive historical analysis.
November 90s.

land. The list of state-subsidized writers is in some ways more representative of real writers than the members' lists of the writers' union. At any rate, the names on the budgetary list tell more about a writer's value expressed in money than a member's card of an organization.

On the list of subsidized authors of the past few years there are the names of about seventy recipients; their actual number in the current year is about forty. This means that there is a tendency to rotation in the distribution, and that the state committee does not feel obliged to make anybody a constant annual liability nor put him on the payroll for the rest of his life. Many writers receive grants continuously over the years, though. There are three categories of grants, worth about £150, £300 and £500 respectively. It must be emphasized that these grants do not have the character of fees, wages or prizes; they mostly resemble what in German is called *geftundenes Fressen*, or "found food", for the author.

In the saga-writing time of the twelfth and thirteenth centuries, literature was paid for by the well-to-do freeholders and landowners of the franklin type, who, along with the Roman Catholic Church, practically owned the Icelandic free state. At that time there were not many stationery shops around. Authors wanting to write a book of respectable size first had to make sure they had one or two hundred calves on hand for the vellum, or there would be no book. Government subsidies given without obligation to writers *in small democracies* nowadays are to be interpreted as a token of a certain official awareness of the existence or possibly of the necessity of literature. In Iceland they are given in the spirit of moral support to people unselfishly maintaining an age-old preoccupation of Icelanders. Moreover, they are the acknowledgement of a theory that literature should not be exclusively a concern of the private citizen; this in itself is an interesting point.

Now, who qualifies and who does not as a recipient of the crumbs of public money thrown out to the little birds of literature in a small language-community? Perhaps it would be wise to answer this question by the method of elimination, and establishing who does not qualify. I should think, for instance, that anyone writing a *roman à clef* about the pillars of society, trying to prove they have moral shortcomings and almost giving names and addresses, would not rank high on the budgetary list in Iceland. I cannot see, though, that there is much discrimination made on the list between a writer who is for the establishment and one who is against it. Books depicting the bourgeoisie as a sort of Ku-Klux-Klan do not seem to be unpopular, and are probably liked by the bourgeoisie itself because we are all petit bourgeois anyway. It is like Scotsmen telling Scottish stories.

On the other hand, you never find a book trying to prove that the workers are a bad lot and the peasants still worse; if you write such a book in Iceland you would probably incur a stigma for life. Religious and salvationist literature does not qualify for state grants; we do not even have the *modern type of* salvationist who hopes to save his soul and make the world free by obscene texts. A few vaguely indoctrinated Marxists, referred to by real Marxists as "vulgar" Marxists or pseudo-Marxists, come nearest to being salvationists and world liberators in style and content. Nor, I am sorry to say, can I find much humour *in the works* of those receiving state grants; scanning their work in search of it, you will find instead a certain unbridled elation, a sort of gaiety. The lack of humour may be the effect of a certain inane Scandinavian prose, which contrasts strikingly with the classical tradition of the saga, itself vibrant with latent humour mostly of the caustic kind.

From these alleged deficiencies you might conclude that Reykjavík was an irreligious, prudish and humourless place in comparison with, say, Katmandu, the capital of another small language-community, where they decorate the front of their houses with religious woodcarving of high distinction, tremendous obscenity and high humour. But then I forgot to say that everybody in Iceland knows by heart a good number of classical obscene couplets that *hardly* could be beaten even by Katmandu; some people refer to this as harlot poetry, and it might well save our souls and liberate the world if we had not become sick and tired of the stuff long since.

Another strange thing, we do not seem to have any detective literature worth subsidizing. I have heard a shrewd foreigner say that our classical tradition emasculates all *romans policiers*, the Icelandic Sagas mostly being crime stories in which the culprit is the hero and the Justice of the Peace a cad.

Drama is not supposed to come from small language-communities nowadays. The international agencies are predominantly bent on handling plays from large language-communities. A continental agent told me that it would be a queer fish who went to a box office asking to be booked for an Icelandic play. But in some small places and, if you are lucky, in Reykjavík too, you might happen to see good theatre, even better than in the metropolises. Our dramatic authors receive no special facilities, to judge from the budgetary list we are scrutinizing, but many authors have drama as a sideline and I spent eight years on experimental playwriting just for fun.

About half of this year's recipients are prose writers, the greater part of them novelists or near-novelists, turning out biographical or autobiographical material that is nearer to fiction than history. As a rule it is the novelists who attract the biggest grants over the years, which is reasonable, considering that novel writing is a full-time job. A novelist could claim a worker's right to be remunerated as a full-time worker even though he be no genius. There are bad workers in every profession, receiving just the same wages as good ones. Why not pay a bad novelist a yearly wage on the level of a doorkeeper in a ministry? He might some day end up as a classic and the pride of the nation. If he remains bad to the bitter end it does not matter much.

Half or more of the forty-two subsidized literati are poets. Who is a poet nowadays and who is not? There are those who, through a long life, manage only one slim volume, which you might of course split in two, twice as slim, and call a couple of books. We have an eminent poet, now seventy, who has composed one small book of poems. For many years he has been placed in category 3, which means £150 a year. He does not get any other income from his poetry, and would have starved to death long ago if he had not happened to be a professor at a foreign university for the past forty years. Then there is the prolific poet who keeps his mill grinding non-stop through the years, but never succeeds in writing a memorable piece of poetry, except, as if by chance, on the one single occasion in his youth when he wrote a little thing which has the quality of "a joy forever".

How good and how much poetry should a man write to be entitled to permanent maintenance by the state treasury? Or should poets be remunerated by public money in proportion to the amount of praise they get in the newspapers? In bygone days a poem which was not even mentioned in a newspaper review went right to the heart of a nation: "Drink to me only: Maxwellton braes are bonnie." How much is this worth in money? All you can do is sing it, wipe the tear from your eye, and praise God. A poet is a queer flower: from his great sorrows he makes his little songs. Give him an heiress with a million and he will pine. A life in squalor might make him happier. It is an old saying that the Muses abhor nothing as much as the stink of money.

In olden times you could call on the poet to sing his poems for you. Set to the right tune the poem would become the song of your heart. To-day, a tune is hardly thought of as the necessary concomitant of a worthwhile poem. "Serious" poets don't sing now. A singable text is today mostly relegated to the musical abyss of the commercial mass-media. Perhaps the Beatles after all as true poets as anyone else. The verse-makers of our time do not versify, their verses are without rhythm, rhyme or metre, and their pseudo-metrical lines are just a typographical swindle. A "modern" poem is the kind of weird prose which we prose writers are constantly sending the heavens to defend us from writing. Such texts must give a certain grant committee bad headaches, but can only hope they will let the authors through, if not as singers, then at least as philosophers.

It goes without saying that book publishing in the small language community is not a mighty industry, though our publishers may be proud of it. The majority of them publish their spare time; some of them even bring out the odd book once in a moon for the fun of it, or out of caprice. Or they publish their own writings. The publisher must be prepared to lose his money, which in any case derives from some other than publishing. In some cases a man may run a publishing business along with some kindred business, such as a printing works, a bookbindery or a book, and stationery shop. What Icelanders love even more than writing books is publishing books. There are several subscription publishing houses successfully going on their way, some of them now 143 years old, printing books in cheap editions, and paying them relatively well. In good years, when money is abundant, the temptation is apt to be somewhat overwhelming, and a publishing house is founded. The book trade of a country with approximately impecunious buyers.

My local publisher is a legend. He occasionally pays higher royalties than I have heard of elsewhere, which has kept many a writer's shaky economy from toppling. At long intervals he settles my grocery bills, when they have been piling up ominously high for two or three years. As a transaction of these dimensions would naturally increase the difficulties a writer might have in getting through, there was nothing much left for me. My publisher's unorthodox methods allow him a generosity and extravagance which ordinary publishers cannot afford. His publishing house is not even registered as a business concern. It is run on a minimal apparatus and no secretary at all, only two people behind the store-room. In a small country many men have more or less job on their hands; thus my publisher has responsible posts on several boards of directors, a bookshop, an art gallery, a matchfactory, a cinema, the conservatory of music, and the music club which imports the celebrities of world fame to give concerts in Reykjavík every two or three thousand years.

Although book *production per head* is among the highest *in the world*, and *tops that anywhere* else in Europe, *it is clear* that the sale of books among 200,000 people is distinctly unexhausted. Most editions printed are about the same size as the most normal edition in any large language community. I once read in a newspaper that Lord, a small language-community although twenty times the size of Iceland, reckons on an average sale of 1,000 to 1,200. In Iceland the usual edition than that would be seldom. I remember William Heinesen reporters a few years ago when he considered himself lucky if a new novel by him would reach 1,000 copies in America. Such figures sounds unbelievable to the Icelandic writer mindful of the ratio of 1 to 1,000, by which the United States has 1,000 times the population of Iceland in book consumption. Moreover, Faulkner was one of the best-known novelists of the day, the pride of America and the whole literary community I belong to, whose books have sold 7,000 copies the first month after publication, which compares remarkably with figures quoted by Faulkner.

The superstition among some aspiring writers that if their manuscript finds its way into a large-circulation language they would automatically have large editions printed, and a cozy life in the open door into the freakish world of film stars, astronauts, and pugilists. This mirage may easily increase the difficulties of those who are up against, and I think that breaking out of their provincial isolation would almost certainly break them up. It so happens that without some expert knowledge in the matter. The mere difficulty of finding translators to work with small-community language is a factor. Three-quarters of the books by languages and authors whose books are published have no facilities for getting them translated from the original. In North America have a large number of Old Norse scholars which implies a full knowledge of Icelandic, and they can easily handle texts of any type. But there is only one or two. West Germany has the luck of such scholars in the non-European languages as India and Japan, in addition to being the only Germanic country which has had a literature. The immense immeasurable German literature, with its emphasis on the title-page that must be translated from the Icelandic, should read: "from Icelandic and Danish". Norway has one man who can handle Icelandic literary texts. Spain has one. Hungary has one. Czechoslovakia two, or six; and of course Sweden has several. The rest of the world work with Icelandic as a second, third or even fourth language.

A community writer would rather pay from a quarter to translate a book of his own language, and then himself, although they are brilliant. The translation is the bigger problem of finding a publisher willing to risk the investment. The translation is rounded by the example of years, when the population may well be doubled by the country is the worthwhile study, some second-rate literature cultural-associations themselves willing to have their imprint, in any case this has been done, this has been a money paid; the author has financed the introduction of his book into a large language-community out of his own pocket. The chances are a thousand to one against any copies being sold. Such a sorry process has little to do with quality, the book may fail because it is too bad; it might also fail because it is too good. If you complain, the publisher is sure to tell you that bad literature sells better than good literature. There is no recipe to offer the small-community writer about how to break out of his narrow local market into "the big world", any more than there is some trick that would help an ambitious large-community writer escape from the humiliating small editions which have hitherto been his lot and his curse. Regrettably, there is no formula. A break-out sometimes takes place, but in each case the process leading to it is individual and special, and interesting only as a detail in the biography of someone who has been through it.

A success does not even prove that you are a good writer, and that is the curse of it! It is beyond the grasp of small-community writers that their colleagues in large communities only in exceptional cases achieve bigger editions than they themselves do in their small communities. It is still queerer, when you look closely, to find that the books selling the greatest number of copies in the large communities are rarely written by people with any attainment as writers; sometimes they do not even qualify as such at all. Best-sellers seem to a large extent to be fabricated by people in command of some social, nationally publicized crime, catastrophe or scandal or be cribbed on the Odyssey of some military P.R. or other gallows bird; at the moment, for instance, we seem to be in for a new season of best-sellers about a pair of irrelevant overlooks gone to the moon that are inevitably intended to make people forget about things that matter. In a few months a world wide traffic in best-sellers will set in about the car accident of Mr Edward Kennedy. There will also be another book by Svetlana Alliluyeva very soon.

If you do not write a book that is appreciated by your own environment, not many people outside are likely to appreciate it. True, we of the small communities are supposed to be conversant with the language, literature and literature of the large communities, although they do not know the least thing about us, who should they?

However limited it is, the home base will in the long run be a writer's mainstay. It is of paramount importance to build up one's production over the years in the place where you belong. The small community is just as much a part of the world as the large community. Make the place where you belong your stronghold, would be my advice to small and large alike at least until we know for sure what is later and what small success it has away places where they make you a king for a day. The only group that matters finally is the one, however small which stands behind you through thick and thin in your own backyard. Your small world welcomes your successes, but will not forget you as quickly as the big world does. We communities have to go to the metropolis to see writers who are really down and out. In the corner of a dirty bar in the big metropolis you will see a decrepit old man who has written many books, and has no money, no friends, no home and not a single reader. In a small community everyone knows you, you are something and you will continue to be something even long after you have gone. The *Saga of Burnt Njáll*, one of the great prose epics of the world, was for 500 years, or fifteen generations, known only by a few peasants and fishermen in Iceland. Today you can buy it in paperback in London.

If the writer is a good craftsman, who is particular about detail and crosses out the last minute as many adjectives as he can possibly live without, his book will be good in any age and any place, so long as there are people around able to recognize a piece of good workmanship when they see it.

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More than a full foot tall
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Only the day before yesterday
He first let go the bonds
Of my left wrist and arrowed
Into the sunset sky,
His tail-bell ringing as he sailed
High as the sun is high.

And who that has not flown a hawk
Could ever understand
How the heart flamed when that red star
Clamped back upon my hand.

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J. R. TOURNOUX: *Le Mois de mai du Général*. 528pp. Paris: Plon. 25fr.

There have been several hundred books about the *événements* which took place in France in May, 1968. But M. Tournoux's *Le Mois de mai du Général*, which has had immense success in France, was the first to look at them from the point of view of those in power, including General de Gaulle himself.

M. Tournoux combines the official post of political editor of *Paris Match* with the unofficial one of chronicler to the General. Unashamedly equipped with notebook on all but the grandest occasions, he has bit by bit assembled a unique collection of the General's speeches, sayings and tabletalk, and learned how to capture his formidable charm, pessimism, occasionally barrack-room style, and sense of history. M. Tournoux's judgment on what is true or false in the ever-magnifying myth may not be infallible, but there are few able to fault him and none who takes such pains to be accurate. He is no historian and knows it. The contradictions in his book *La Tragédie du Général* are a measure of his honesty as a reporter. He is content to record without explanation or justification, adding only certain metaphysical flourishes to evoke the Wagnerian atmosphere from which the General draws his every breath. For the General the spoken word has always been his surest weapon and the source of his magic. M. Tournoux is his respectful but distant Boswell who will one day be part of his monument.

Le Mois de mai du Général is best on second reading. One should perhaps begin among the annexes at the end with study of the excellent and hitherto unpublished account of the *événements* sent personally by the Minister of the Interior to all Prefects on June 4, 1968, and a glance at M. Tournoux's entertaining lexicon of the general's observations on a wide variety of subjects arranged in splendid if alphabetical confusion. Thus furnished with a chronology of what happened and some understanding of one of the principal actors, the reader may embark on M. Tournoux's fascinating but fragmented text. Even so, he may at first find it difficult to grasp: so much of significance is omitted, time switches back and forth, little events are treated as big ones, interpretations sometimes seem strained. Yet gradually he will realize that this is how things looked to many of those involved at the time, and come to value the freshness of evidence which may not always be right, and is certainly incomplete, but has the merits of personal witness. The main reproach to be made of M. Tournoux is that he was in too much of a hurry and did not wait for enough such evidence before publishing his book.

So far as future historians are concerned, the brightest patches in this patchwork account will be the descriptions of General de Gaulle's dealings with his Ministers. M. Tournoux is too discreet to give his sources, but there is no doubt that they include at least two Ministers checked against each other. The bafflement of the General in the early days, his hesitation before leaving the country for an official visit to Rumania, the long Cabinet meeting of May 23 when the General launched his lead balloon of a referendum on participation, his anguish and sense of personal failure thereafter, the circumstances of his sudden flight to Baden-Baden and Colombey-les-deux-Eglises, and his astonishing resurrection on the sixth day, all are here described as it appeared to those in direct touch with him.

Other particularly useful chapters deal with the revolutionary situation which developed at Nantes, when a counter-administration temporarily took over; the agonies of Gaullist deputies in the week of abandon when their loyalties began to divide between the General and M. Pompidou; and the difficulties of the Communist Party and the associated trades union confederation, outflanked on their left, repudiated or ignored by many of their own militants, but convinced that any overt attempt to seize power would bring in the army and lead to repression which would set back their cause a generation.

The real drama of the month of May was how the General lost and won. Until the last moment the situation was, as he repeated, *insaisissable*. He simply could not get a grip on it, let alone understand what was happening. Search as he would in the past for guidance, there was no analogy. Street barricades and paralysis of the political establishment had been known many times before in French history, but the apparent alienation of whole generation and the lightning spread of anarchic ideas and practices left little behind them but desire for yesterday's text were new and deeply offensive to his notion of what had been achieved in the ten years of the Fifth Republic. In the end he used well-tried methods to regain control: political theatre at the right psychological moment, political play of forces, exploitation of fear, appeal to traditional virtues—a world more than ready to respond to them.

Yet the hero of M. Tournoux's book is not really the General. Whatever responsibility M. Pompidou had in the making of the Accords and whatever his tactical errors during his return from Afghanistan, it was he, not the General, who, on May 11 when he first took *charge* in the financial requirements of triumphantly emerged from the month of trial as a man of courage and sure political judgment. At the Cabinet meeting on May 23 it was he who instigated that the General should abandon his referendum and hold legislative elections instead, and it was he who then advised elections with the biggest parliamentary majority in living memory, dismissing this overweening notion ten days later. Later, the General's attempt to establish the presidential authority, but as it turned out he added another line to his own warrant. Even Mme. de Gaulle, according to M. Tournoux, thought he had made a mistake. M. Tournoux's book was written before the revived referendum had been announced, and the General gone; but it is clear from the last chapter that he could already see the writing on the wall.

Talking in the middle

JESUS AGUIRRE AND OTHERS: *Cristianos y marxistas: Los problemas de un diálogo*. 216pp. Madrid: Allanza. 75 ptas.

JOSE LUIS L. ARANGUREN: *Etica y política*. 262pp. Madrid: Guadarrama.

Even before the effects of John XXIII's reign could be felt in the Spanish church, the spirit of crusading religious fanaticism with which the Franco regime came to power had died out, stranded in the straits of *Realpolitik*, the routines of administration, and in the seasonal hedonism of tourist multitudes. Crusading religion, it was suddenly discovered one day, just was not there, except in the periodic statements of some aging cardinal, bishop or military governor. The Opus Dei, with its odd mixture of theocracy and technocracy, successfully filled some of the political voids left by those "soldiers and friars" who had been supposed to lead the nation to new heights. But the Opus, in spite of its obvious religious concern, was not managing to develop a new creed suited to the new situation.

It was then, in the late 1950s, that liberal Catholic thinkers rose to the occasion and began to express themselves rather freely, without fear of being accused of heresy. Journals such as *El Ciervo* of Barcelona started a "dialogue" walking the razor-edge of censorship—with the result that in Spain, more than in most non-Catholics. By the late 'fifties much more combative magazine *Cuadernos para el diálogo* appeared in Madrid, the democratic Catholic intelligentsia of Spain was becoming remarkably articulate. The consistently reactionary attitude of Spanish bishops during the Vatican Council further spurred the growing ranks of liberal Catholicism—laity and clergy alike—to criticism of their hierarchy. By being Catholic, of course, they had an access to the press and the other mass media which is still denied to others. Yet, on the whole, they have made an honest use of that advantage—as in the book which Sr. Jesús Aguirre has now edited.

Cristianos y marxistas is a collection of essays (for the most part already published) by people of different nationalities who have recently been taking part in the now fashionable Marxist-Christian dialogue, such as Karl Rahner, Milan Machovec, Louis Althusser, and Lucio Lombardo-Radice. Sr. Aguirre's contribution is an informative if all too brief history of the dialogue. The two other contributions by Spaniards are by Dr. Manuel Sacristán Luzón and by Professor José Luis López Aranguren, both of whom have recently been removed from their teaching posts because of their ideas. Srs. Sacristán and Aranguren approach the problem from different angles—the first is a Marxist, the second a Basque Catholic liberal—and then arrive at the same conclusion. If the dialogue is to continue and succeed, both sides must deal with matters of practical morality and human affairs, they claim, leaving eschatology and metaphysical or theological beliefs aloné. In fact, the really difficult, practically impossible, dialogue is with the *integristas*—the ultras—of each side, the dogmatics of both Church and Marxism.

Those interested in the other the new mood in Spanish Catholicism will be glad to see Professor Aranguren's *Etica y política* in a second edition. This is a solid, dense, treatise which well deserves translation. It is based on lectures developed by its author from 1961, in his courses and [illegible] Snide remarks about the situation in Spain are inevitable, but on the whole the author escapes parochialism as he deals with the problems involved with considerable agility, avoiding elaboration of either a social or political ethic. Professor Aranguren aims rather at analysing the nature of the "moralization" of politics, of the body politic, which is again, a problem—and a problem connected with morality. This is [illegible] which is in the minds of Spanish democrats: can a democracy be solidly institutionalized in the near future (in this country?) Studying the international dimension of morality, Professor Aranguren [illegible] philosophical basis of [illegible] more.

These two books appear at a time when recent spate of repressive measures, during which even [illegible] innocuous publications have been banned or their distribution blocked, shops held back by the police, [illegible] remains to be seen which way Spain is moving towards further dialogue or towards a period of [illegible] to follow a peaceful transition to immediate future.

BERTRAND DE JOUVENEL

French economist and political scientist

The two languages of economics

THE TERM "POLITICAL ECONOMY" was coined in 1615 by Antoine de Montchrétien. His *Traicté de l'Economie Politique* rates but a few paragraphs in histories of the discipline as having made no contribution to the building of the science. True, but we see this book in a new light, thanks to the postwar concern with the problem of "under-development". What Montchrétien did was to describe France as "underdeveloped", as afflicted with needless poverty and unemployment, evils which he attributed to the lack of manufactures. These he examined branch by branch, displaying their inferiority to national needs and from this he went on to urge what we would call "industrialization" with emphasis on "basic industries", and specifically iron-works. The kinship with the first postwar studies for underdeveloped countries is striking.

Montchrétien's work has two indispensable essential to a policy tract: a description of the situation and a designation of objectives. It lacks usually one vital ingredient: a discussion of the best way to achieve these objectives. What he had to say on that was either negligible or misleading. Speaking of "the best way" to achieve accepted objectives was, on the contrary, the strong point of Sully's *Pyrme Royal* (1707). In the financial requirements of the King's government, could they be met in a manner less incompatible than the unwieldy and [illegible] welter of taxes, [illegible] combination historically [illegible] out of successive improvisations.

Vauban proposed to scrap all but a few of these contributions, to replace them with a general income tax applying to all kinds of income, [illegible] at varying rates, of which the highest was to be 10 per cent. This earned him high praise from Dupeter:

> economic classic in the eulogistic sense of the word, and a forerunner of modern tendencies though he contributed nothing to the theoretical apparatus of economics.

Vauban was [illegible] by his thought he formed [illegible] Who? To how that then purpose was to affect public policy by means objective. Which should be pursued [illegible] on methods which should be used. (Vauban). They sought action from rulers. Did they however to even them recommendations for the eyes of rulers in confidential reports? [illegible] Montchrétien [illegible] would be as a lone dedication to the King to child) and the Queen Mother (Regent), but it came to the Queen in print, as a published work; Vauban, though a Marshal of France, made no dedication at all. As to the public [illegible] writers on government policy offered them pressing advice.

What they did in their day I regard as, to our day, the essential and vital function of economics. Public decisions bear more heavily upon the daily lives of the people than therefore of increasing importance that they should be well advised. Economists are in active social service when they advance or contribute advice upon what should be done, or how, in matters concerning or affecting national prosperity and the welfare of families. And where should their advice go? Only as far as ministerial desks? This would be undemocratic, and, moreover, offers a double risk of inefficiency: the economist may fail to persuade the Minister because he has not mobilized support from public opinion, or again the lack of such mobilization may lead to the failure of the policy advised, because its conditions of success are not understood by public opinion.

The economist must, then, address *simultaneously* the rulers and as much of the public as is willing to lend its attention. His mode of address must be as straightforward as he can make it. He cannot make childishly simple what is complicated. The reader must be willing to follow the argument for a policy from its roots in the constraints and opportunities of the present situation to the ramifications of its consequences throughout the social body. Readership is thus naturally restricted to those who are not afflicted by a pathological need to shift almost ceaselessly from one object of attention to another. But that is true of readership in general, and the reading of documents of economic policy should not be further restricted by setting up the obstacle of jargon. As to its use in policy discussions, economists should ask themselves, in respect of the reader, the question raised by Sir Roy Harrod *in another context*: "Are these hardships necessary?"

Undoubtedly there is a strong case for deeming them necessary. Consider the enormous mass of writings which economists address to one another through the learned journals, and which contribute to the development of the discipline. Consider the rapidly growing stock of special terms, which indeed calls forth dictionaries of economic terms. Consider further how much of an intro-

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ductory course in Economics consists in teaching the meaning of these terms. Is it then plausible that the use of such terms can be dispensed with when policy advice is proffered on the basis of scientific knowledge? The argument is potent. If it is accepted as conclusive, what follows? It follows that to those uninitiated in the language of economics, which includes the great majority of our politicians, the process of a scientifically-based argument cannot be made comprehensible but only its conclusions, which have then to be taken on trust: and that surely is very dangerous.

This question of vocabulary raises the whole problem of the relationship of economic policy to economic science. That the naming of concepts is essential to the progress of the science has been beautifully expressed by Professor Shackle:

> There is the world of what we like to be "real" objects, persons, institutions and events; on the axis of abstract-concrete this world is at the concrete pole. There is the logical or mathematical construct or machine, a piece of pure reasoning, almost of "pure mathematics" able to exist in its own right or internal coherence, as a system of mere *relations* amongst undefined thought-entities, this world lies at the abstract pole. And between these two worlds there lies the world of names linking the real-world events with the undefined entities of the abstract machine, the real-world events with time-spanning comparisons in the pure structure of reasoning. The name-world is vital, not merely in its role as setting up the correspondence between percepts and the terms of logic, but in its heuristic capacity as suggesting and revealing these vital links which are themselves the very essence of theory.

* * *

Now let us listen to the incisive remarks of my regretted friend Ely Devons:

> I turn to the theoretical concepts which I think of as a special short-hand language which economists have invented for describing economic relations. Many of these play an important part in the theoretical models I have described earlier. Each models give us an understanding of the general principles of operation of the economic system).... [these terms] are used in applied economics and discussions of policy mainly as a short-hand language. And in my view they contribute no more than this. They do, of course, make it possible for economists to talk to each other in a jargon of their own, which excludes outsiders from the conversation, and in some circumstances, gives the profession a certain prestige. This is perhaps in itself a fairly harmless form of vanity, but the position is more pathetic when economists by using the language merely deceive themselves. For the use of the language may give the illusion of great understanding, whereas in fact it often merely conceals ignorance in a mass of esoteric jargon. And it is so easy and dangerous to mistake description and classification of situations in special economic language as answers to problems.

Apparently the two quotations are in direct opposition: but this is not so in fact, because Shackle is referring to theory and Devons to policy. Not all of theory is relevant to policy, and the quotation from Devons comes from an essay in which he was concerned to show how small a part of theory intervenes in policy. Moreover the very progress of theory can be hampering to policy, as Shackle has shown in the very book from which I quote. This is a point I want to stress, because it brings out how important it is for the progress of the science, as its most abstract that its practitioners should always have their minds upon the problems arising in the real world.

Seldom if ever will a public action have nothing more than the effect desired by a news sponsor. Its impact will travel through society, generating in its various parts various effects, some desirable, some undesirable, and these effects will then generate others in turn. The economist's professional qualification as adviser rests upon his acquired disposition to envisage this manifold impact, thanks to his awareness of interdependence between phenomena. It is in terms of such awareness that the political economist and the theoretician both meet and separate. One is not an economist if one does not have a strong feeling "that there is a pervading interdependence between all economic phenomena, that they all hang together somehow", as Schumpeter puts it. But the political economist knows that however carefully he has studied the facts of interdependence, he can only base likely conjectures on them. The theoretician's interest lies in the pure logic of this interdependence, Schumpeter stated that:

> The most fundamental of all scientific questions is the question whether analysis of that interdependence will yield relations sufficient to determine—if possible uniquely—all prices and quantities of products and productive services that constitute the economic system.

Walras was the first to attempt this determination and for this reason he has been called by Paul Samuelson the Newton of economics. A telling analogy, and an alarming one, which indeed comes strangely from Samuelson. Newton built a model meant to explain a system over which we have no control, and the workings of which we can but admire: which is surely not the case with the economic system.

As Shackle puts it:

> The forty years from 1870 saw the creation of a Great theory or Grand System of Economics, in one sense complete and self-sufficient, able, on its own terms, to answer all questions which those terms allowed. ... In its arresting beauty and completeness this theory seemed to need no corroborative evidence from observation. It seemed to derive from these aesthetic qualities its own stamp of authentication and an independent ascendancy over men's minds. The intellectual Establishment were basically content, and therefore passive.

The zenith of the grand theory was however the nadir of economists' concern with public policy. George Stigler, in his presidential address to the American Economic Society, said of this period:

> If we examine the English legislation governing shop closing hours, or pure food and drug inspection, or municipal utilities, or railway and truck and ocean transportation, or the legal status of trade unions, or a host of other questions, we shall find that as a rule economists did not write on the issue, or appear before the Royal Commissions, or otherwise participate in the policy formulation. Before 1914 the detachment from contemporary policy was Olympian, thereafter it was mortal but awesome.

Bacon's remark on systems comes to mind:

> In the plays of this philosophical theatre you may observe the same thing which is found in the theatre of the poets, that stories invented for the stage are more compact and elegant, and more as one would wish them to be, than true stories out of history.

"More as one would wish them to be"—for this reason economic theory did in fact serve as the apologetics of the existing system; "more compact and elegant"—for this reason it was insensitive to facts and irrelevant to the situations which arose. Thus economists, confident in their science, were found unready to cope with the dramatic rise of unemployment in the late 1920s and early 1930s. Not only were they unready but they were precluded from adjusting to the call of the social problem, as if they had become prisoners of an enchanted castle erected by the labours of their own minds. From confinements therein, escape was an heroic feat. As in the Arthurian legends, the bold knight who broke through beckoned to his companions and sought to break the spell they were under. Keynes makes this quite clear in the preface to the *General Theory*:

> This book is chiefly addressed to my fellow economists. ... The compositions of this book has been for the author a long struggle of escape, and so must a reading of it be for most readers if the author's assault upon them is to be successful,—a struggle of escape from habitual modes of thought and expression.

He goes on to explain that if the book is so laborious, which it is, the reason lies in the force of the spell, wherein the mind is held back: "The ideas which are expressed so laboriously are extremely simple and should be obvious. The difficulty lies not in the new ideas, but in escaping from the old, ..."

Here then we have a clear lesson in history: a science built up by exceptional talent and learned discussions was found incapable of social service. Is it to be wondered at, when Economics is about the building of the material conditions of the organized human endeavours?

Newton and Einstein were talking about the same world: not so Adam Smith—who did not believe in stock companies and contemporary economists. Ricardo could say that water, however necessary, is of no economic account, because it is not scarcity at every man's disposal. He was truly for his own day but not for all time. Bringing water to the places of need and restoring its quality after use have become major problems.

* * *

Human communities have always been productive of rubbish, this is the law of nature: every sort of material we use for our consumption will sooner or later turns up as rubbish, be it solid, liquid or volatile. Moreover the transformation of materials to fit them for our consumption is productive of rubbish, and so is the very obtaining of the materials: think of the coal tips, and of the Aberfan tragedy, think of off-shore drilling and the pollution of the Santa Barbara coast. Attentive to flow of goods, economists have been curiously blind to flows of rubbish, which have only quite recently broken through the threshold of their attention. If taken into account, they put into question the measure of progress given by Gross National Product, and the very validity of the price system wherein the external costs inflicted are not charged.

We live in a fast-changing world which is ceaselessly posing new problems and offering new opportunities. As it is, society is best served when science itself best advanced if economists are on the alert to perceive the emergence of these problems and opportunities. If not, a lag arises between the world whose interrelations they work out, and the world which calls for action. I greatly enjoy the learned discussions of economists wherein they display an expertise which is their most remarkable quality. To my mind, they are much more valuable because they have developed this quality to an extraordinary degree than because of the knowledge acquired.

This admirable quality enables them to formulate the new problems and opportunities and [illegible] within the general [illegible] be done in two languages, the common language to serve the purpose and an economic language which is the test of one's fellows. This is very important: it guarantees that the author is not making [illegible]. But it is the attachment to the language which is socially useful, must be socially useful; must [illegible] writers. Some few indeed are so [illegible] that they even pass the test of their fellows while limiting themselves to ordinary language. It is certainly most desirable that more attention this achievement which brings the gap, a gap which may be [illegible] to society and possibly to [illegible] itself, if it be to any degree [illegible] "the medium is the message".

After Tibullus

Absolute passion which I thought I'd shown
These past few days to thee, my sole delight,
Let me no more lay claim to, if I've done
Ever one act that caused me greater shame,
Bitterer self-reproach than that last night:
The offence of leaving thee all night alone
Through seeking to dissimulate my flame.

STEPHEN SPENDER

Exploiting the subjective

GIANNI GIUDICI: *Autobiologia*. 80pp. Milan: Mondadori. L.2,000.

ALESSANDRO PELLEGRINI: *Emilio Cecchi*. 88pp. Milan: All' insegna del Pesce d'Oro. L.1,000.

...sider to understand the nature ...e modernity that Giovanni ...cchi's *verse* represents—and *quite successfully*—two names ...t once to mind: Ezra Pound ...d *Mauberley* Giudici has trans- ...ated Saba. Most younger, and ...th younger, Italian poets, ...oth in the avant-garde and ...ant-garde, have absorbed the ...e Pound made on the form, ...pe and language of English ..., or what Eliot calls verse ... through varying degrees of ...sion or unconscious influence ...sometimes imitation. But Giu- ...i is almost unique in choosing ...an Italian model to go back ... forging a sort of bizarre, ...godly telling, link between ...d Pound. Of course, Giu- ...vre is more than just the ... of this amalgamation. ... is, for instance, a certain ...ual subtlety and sophistica- ...ut his lyricism that is largely ... Saba. There is also a ...and at times brilliant—ex- ...t of the subjective (more ...Rimbaldian than in the Bau- ...delairean sense), which occupies a ...disposition in the Poundian ...s poetic vice. Moreover, ...arent tone of suave and ...amiliarity of diction is, as it ...s in Saba, the fruit of a con- ...artistic effort. Nevertheless ... basic character of Giudici's ...ucture and rhythms as well ... spirit and passion behind ...d Giudici's verse is per- ...a kind of intensity and ...ness is best understood, ...g its qualities and its limi- ...if we take into account ...ature-influences behind it - ...and that at his best Giudici ...ge to transcend but not ...ter itself.

...g a descriptive rather ...analytical survey of Cecchi ... as a critic, Pellegrini's essay falls short of the expectations its title arouses. We are not told, for instance, wherein precisely Cecchi's importance as a literary critic as distinguished from his importance as a critic of art and as a prose stylist lies. And yet Cecchi was an important and influential critic, and his influence on other modern Italian critics, like Sergio Solmi, was even greater than that of Croce. He was also the first to have grafted on to Italian literature the form of the English essay.

But it is hard to separate Cecchi's merit as a literary critic from his merit as a prose stylist and essayist. Cecchi's eruditism may, in fact, be regarded as a paradigm of creative, nesthetic and impressionistic criticism all rolled into one. However, there is something inherently elusive about Cecchi's role and personality as a critic, as can be seen from the bewildering pedigree of influences and affinities Pellegrini attributes to him: Lamb, Ruskin, Meredith, Pater, Baudelaire, Carducci, D'Annunzio, Chesterton. This elusiveness is at once the symptom and the effect of a fundamental limitation in Cecchi as a critic: his fighting shy, for the most part, of the business of commenting upon the evaluative comment and assessment of an author or his work as a whole. Quite often, where he ought to be analysing and evaluating, he abandons himself to a lyrical panegyric or to evocation of the work as it affects him, thus bringing out both the positive and the negative aspects of subjective criticism.

This is why Cecchi's habitual mode of procedure and explication is the same whether he is dealing with a poem or a painting, a writer or a sculptor. When, some years ago, this journal organized a critical symposium, Cecchi's contribution to it was a kind of apologia of his own method (which he characteristically regarded as being representative of Italian criticism in general), a method which he considered to be in contrast with the so-called empirical approach of the Anglo-Saxon critics. But the way Cecchi lards his own critical intuitions—and he always has some very original ones to offer with a kind of creativeness, instead of developing them into a discursive and analytical argument, gives the impression that he is taking, and offering, stylistic sophistications as an end in themselves as well as a substitute for critical evaluation.

For instance, the main drawback in his book on the English romantics is that he applies to them a scale of values whose validity lies in his own interests and predilections. Cecchi's is the criticism of a practitioner of a particular kind of prose which was *his* equivalent of verse, and he could not but become involved at some stage or another, in justifying, however indirectly, the kind of prose that it was and the values underlying it. No wonder then that it was in writers like Poe, Stevenson and Pater that Cecchi found "simpatia ed affinità con la propria anima", that he preferred Keats to Blake, Coleridge and Wordsworth, whom he considered "discorsivamente moralì" and "viventi fuori dalla vita della nazione", and that what he admired most in a writer like Max Beerbohm was "una 'materia verbale purissima' trattata 'con arte capace di ottenere quasi infallibilissimi di suono e di colore'"—qualities which form, as Pellegrini himself observes, "un autoritratto del critico" as much as of Beerbohm.

Acting out the poem

JUAN FERRATE: *Dinamica de la poesia*. 419pp. Barcelona: Seix Barral.

Dinamica de la poesia consists of twenty essays, most of which are taken from Sr Ferraté's earlier books, *Carles Riba* (1955), *Temps del poema* (1957) and *La operación de leer* (1962). A number have been revised and expanded, however, and the result is a body of critical work which is impressive both in its range and in the single-minded- [illegible] of its approach. [illegible] theoretical [illegible] is particularly concerned with the way in which a work of literature, and more especially a poem, communicates itself to the reader in the act of reading. Though his defence of the "inarticulate" reader against the "authoritative" critic may seem a little oversimplified, there is nothing crude about his demonstration of the need to "act out" the poem, rather than to "understand" it by reducing it to conceptual terms. This, of course, points to the central dilemma of all critical writing: that any kind of explanation, however sensitive, runs the risk of falsifying the original work in the process of paraphrasing it. By identifying the theme of a work with the experience it conveys, Ferraté at least avoids the grosser distortions of the conceptual approach. Clearly, everything here depends on one's definition of experience, which leads inevitably to the question of the relations between poetry and reality. At one point, Ferraté quotes some lines from W. H. Auden which are central to his own argument:

> Art in intention is mimesis.
> But, realized, the resemblance ceases.

That is to say, the true "object" in the poem is not the real object which may be it's starting-point, but the relationship which is established in the course of the poem, and which may be said to constitute the poetic experience. One can look at the matter from the author's point of view, if *the direct representation of reality is* [illegible] impossible, then at least *he can theorize*. It is in the process of coming to terms with reality. To quote Ferraté, "if reality is always impenetrable, this is not true of the consciousness of reality".

These are large questions which, as he clearly sees, can never be answered satisfactorily outside the context of the individual poem. If at times one feels that his theoretical approach to a particular text is unnecessarily protracted, one can only admire Ferraté's gifts as a practical critic. Not only is he familiar with poetry in a variety of languages, classical and modern, but he has the ability to single out excellent poems which have escaped the notice of other critics, like Góngora's ode "¡Qué de invidiosos montes levantados . . . !" and the *splendid elegy by Bartolomé Leonardo de Argensola* on the death of the Conde de Gelves. Both the Góngora essay and that on Carles Riba (perhaps the best piece of critici-m in the whole collection) brilliantly justify the theory of images and symbols which is worked out elsewhere in the book, and his discussion of surrealist techniques in the verse of Luis Cernuda breaks new ground in an area which has otherwise been woefully neglected.

In his two most recent essays, which appear here for the first time, Ferraté returns to the question of poetic communication, which he now attempts to relate to recent *linguistic theory. If, as he* argues, language itself presupposes a detailed systematization of experience, then, of all other disciplines, linguistics should be the most immediately relevant to the study of literature, which in turn depends on a similar kind of verbal ordering. Though Ferraté argues as subtly as ever, it is possible to feel that he is overoptimistic in estimating the kind of assistance which literary critics may expect from linguistics, which so far has tended to concern itself only with extremely simplified models of language. Whatever the truth, however, one can only welcome the spectacle of a highly intelligent critic who is still attempting to refine on his own perceptions and to bring them into contact with other areas of knowledge. Both as a theorist and a practical critic, Ferraté has few equals among his Spanish contemporaries, and *Dinámica de la poesía* should do a great deal to enhance his reputation.

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More a way of life

H. C. ARTMANN: *Ein lilienweisser Brief aus Lincolnshire*. 529pp. Frankfurt: Suhrkamp. DM 20.

Hans Carl Artmann is one of the most remarkable and versatile poets writing in German today, and one of the least known. He started writing poetry in about 1945 under the pseudonym Ib Hansen. At the same time he began translating modern French and Spanish (surrealist) poetry—an obvious influence not only on his own work, but on German poetry of the immediate postwar decade in general; he is the translator of Lorca's *Romancero gitano*, and is said to have translated more than ten thousand poems from various languages. More than any other Austrian poet since the war, he has been responsible for pioneering experimental forms—in prose and micro-drama as well as poetry; it is thanks to him more than anyone else that Vienna, in 1945 the seat of an ultra-conservative literary establishment, has become one of the most advanced literary centres in the world. In 1952 he was a co-founder of the now-disbanded writers' collective Die Wiener Gruppe; in retrospect it is clear that he was its most talented member, for he possesses the personal vision without which experimentation does not lead to art.

In his native Austria his first and only popular success to date has been *med ana schwoazzn dintn* (1958), a collection of poems written in the Breitensee dialect of Vienna; in this, the most successful experiment so far of an essentially experimental poet, he both returns to his own roots and gives roots to his idiosyncratic vision of things. Although Herr Artmann has more recently lived in Malmö and Graz, his ironical brilliance marks him as very much a product of Vienna.

Outside Austria his work has remained little known, for mainly practical reasons: until now his (non-dialect) poems have been scattered in little magazines and in slim volumes from small presses which, however sumptuously produced, have largely gone unnoticed. Many of his poems had not been published at all. Although Herr Artmann is a prolific writer, he has always tended to be indifferent to the fate or whereabouts of his poems once written.

His "Acht-Punkte-Proklamation des poetischen Actes" (1953), reprinted in the present collection, made it clear once and for all that he is interested in poetry for poetry's (and not for publication's) sake; he writes for the sheer joy of it; for him poetry is an attitude of mind and a way of life. But it is not for nothing that he is a student of comparative linguistics: this is reflected not only in the exact orthography of his dialect poems, but also in his own language as such with its characteristic mixture of forms, e.g., modern Viennese slang alongside Baroque formulations. The Viennese Baroque tradition has clearly influenced his work, as has surrealism. The closest parallel to his work (outside contemporary Spanish poetry) is the colourful verbal dexterity of Hans Arp. In the case of a writer who tends to dash off poems in cafés, some unevenness is inevitable — though Herr Artmann's poems are for the most part [...]ably "finished". His poetry [...] sort of verbal firework display; [...] restless, exuberant imagination [...] his work a colourful thinginess, [...] ing vivid images which his iro[...] vision frames in black.

The present volume collects [...] 450 poems written over a period [...] twenty-one years; the "[...]" [...]lect poetry is not included. [...]wise, apart from some (early) [...] written in Swedish in the early [...] and subsequently mislaid, and [...] poems rejected by the author, [...] volume contains all his non-dia[lect] poetry to date. By way of an intro[...]duction there is Konrad Bayer's es[say] "hans carl artmann und die wie[ner] dichtergruppe" which was first [pub]lished in *werkstatt aspekt* 1. *Ein [...] weisser Brief aus Lincolnshire* [to]gether with *med ana schwoazzn* [...] and Peter Chotjewitz's excellent [...] ("Der neue selbstkolorierte [...]ter") in *Der Landgraf zu* [...] *don, Festschrift für H. C.* [...] (Edited by G. Bisinger and [...] Chotjewitz, Verlag Ulrich R[...] 1967) makes it possible for [...]mann's real quality as a poe[t] properly appreciated and [...] Not many readers will sha[re] Chotjewitz's over-enthusias[tic] [...] that Artmann is "probably [...] really substantial poet produ[ced by] German literature since the war [...] this involves being quite un[...] poets like Johannes Bobrows[ki], Celan, and Günter Eich. But [the col]lection does give him a very [...] to be regarded as the most [...]able poet of postwar Austri[a] [...] we now need are collectio[ns of his] prose and — numerou[s] [...] plays.

Language games

CLAUS BREMER: *Texte und Kommentare*. 47pp. Steinbach: Anabas-Verlag. DM 8.80.

KONRAD BALDER SCHAUFFELEN: *raus mit der sprache*. 72pp. Frankfurt: Suhrkamp. DM 6.

OSKAR PASTIOR: *Vom Sichersten ins Tausendste*. 84pp. Frankfurt: Suhrkamp. DM 6.

For some years now Claus Bremer has enjoyed a double reputation as one of the most talented and original "concrete" poets writing in German, and as an outstanding writer on experimental theatre. His early poems were not particularly remarkable, although one can see in their permutations the idea of movement that underlies his main collections. Hitherto his concrete texts have been above all dynamic; as Dr. Stephen Bann has rightly said: "A movement is set up, or implied, in the structure of the text, and this movement is used to demonstrate or exemplify a meaning inherent in the words." At the same time much depended on the visual impression given by the mechanical typewriter spacing. The logical development was therefore either to move on to kinetic poem-machines, or to concentrate more on the visual effect, with the characteristic tension created by the discrepancy between word and image. In fact, Bremer chose the latter course, and has recently produced a number of fascinating figure-poems.

At first glance these are strongly reminiscent of the figure-poems of Johannes Leonhard Frisch and others in the seventeenth century, but in fact there is a vital difference, for whereas Frisch's figure-poems are largely a matter of typographical arrangement, with the outline figure complementing the text, Bremer's figure-poems (which also moralize) are based on the tension between figure and word, so that (for instance) a text from the Sermon on the Mount is arranged in the shape of a tank. As Bremer himself says, in such cases text and figure throw each other into question: a good example of the "alienation effect" which underlies not a little concrete poetry. *Texte und Kommentare* provides a useful introduction to his work, consisting of a selection of ideograms and figure-poems with Bremer's own commentary on them. A separate collection of his *Figurentexte* is to appear shortly.

Konrad Balder Schäuffelen is both a practising psychiatrist and a practising poet; his new book, *raus mit der sprache*, collects texts written between 1959 and 1964. Most of them fall into the category of concrete poetry rather than lyric poetry; some remain mere verbal exercises. Just as Bremer's figure-poems go straight back to the Baroque figure-poem, so too Schäuffelen's texts recall the permutational poems of minor seventeenth-century poets. He is clearly fascinated by words; there is a strong element of play in his work; often this play seems insignificant. The best things in *raus mit der sprache* are the satires and parodies (e.g. of Walter Jens).

Oskar Pastior's name will be unfamiliar to most readers. He is not, however, a new young German poet: he was born in 1912 in Hermannstadt, a German-speaking enclave in southern Rumania (Paul Celan comes from a similar enclave farther north). He published volumes of poetry in German in Bucharest in 1964 and 1966; for his second collection he was awarded a prize by the Rumanian Writers' Union in 1967. He moved to West Germany last year. *Vom Sichersten ins Tausendste* is his first book to be published in the West, though a selection of twelve poems (seven of which are reprinted in the present volume) appeared in the Austrian magazine *Literatur und Kritik* last year. Given this background, the reader might be forgiven for [...]ing the poet to be rather [out of] touch with recent German [...] and this work to be acc[...] somewhat dated. Neither is [...] the case, for these poems [...] very much to contempora[ry lan]guage-game poetry. As a [...] belonging to a linguistic mi[...] group, Pastior probably [...] need to enliven a language [...] he saw as being in danger of [pet]rifying. But at the same ti[me the] language, because it was to [an un]usually high degree a pri[...] guage, will have had a mu[...] own.

In his poetry there is a[n] element of magic—not the s[ophisti]cated magic of Paul Cela[n but the] naïve magic of children's [...] games and of nonsense poe[try, par]ticularly in the first section [...] cils und ob") of his new [book] there are many echoes of [...] rhymes and examples of [...] rhyme techniques such as [...] counting (e.g. "Dolle do[...] bogen/aufgeflogen"; "Lob[...] Lappammer/Bisandeln"; [...] Bunte/Brahmen Muse"; [...] (e.g. "Meniskusriss Lobbe[...] Garn"; "Schlerge Bipe[...] Lauben"), &c. One thinks [...] of Dada, of Pastior's comp[...] Tristan Tzara [...] and above all of Hans Ar[p, who] was so strongly influenced [by nur]sery rhymes and drew [...] particularly in his early [...] *mildenbock* (e.g. [...] bilen [...] Pastior [...] language in ma[...] as the de-forming [...] of words that is practi[sed] with great success—by [...] and employs a number of [...] tional and declensional [...] The reader is puzzled, [...] to think, and—fascinate[d...] looking for lyric poetry [...] elsewhere; but anyone [...] language-games will [find this a] stimulating collection.

EDOARDO SANGUINETI

Italian novelist and critic

Money in literature

[F]IRST, THE TITLE of these notes should be referred back to their original source. "L'argent dans la littérature" is in fact a piece by [Zola] in his collection *Le Roman expérimental* which deserves a central place not only in the history of literary sociology but also of bourgeois apologia. It is not our present intention to summarize Zola's [...], which celebrate the greatness of "littérature" as "marchandise" [and] praise the settled view of the [marke]t as the triumphant affirmation of "suffrage universel" in the realm of *belles-lettres*. In the most effec[tive] of the arguments advanced it [...]ake allowances for the apolo[...] which characterizes Zola's [...] we find ourselves confronted [with c]ontroversial themes with which [we are] now all familiar, and all we [...] is acknowledge the power of [...] to be found in Zola's [...] and for which he, unjustly, [...] has rarely been given credit. [It] is more important to note the [...] which such an apologia [inevi]tably stumbles into when from [time] to time it indiscriminately [pres]ents the writer as a worker ("[L]'auteur est un ouvrier comme [un autre] qui gagne sa vie par son [travail]") and as an industrialist ("[B]alzac fut un véritable industriel, [fabric]ant des livres"). But, in [his] view evidently, a certain [econom]ic success ("Balzac ne gagna [pas de] fortune, mais il paya ses [dettes,] ce qui était déjà bien beau"), [on]ly confirms artistic greatness [and at] the same time transforms the [author] into a capitalist entrepreneur, albeit on a modest scale; [...] of private initiative, pro[vided it] is accompanied by adequate [...] an adequate expenditure [...] affords a considerable de[gree of] emancipation: fame and [fortune] can go forward peacefully [hand in] hand.

[The] class relations emerge in [...] that mystified form. The [bourge]ois condition ("notre démo[...]cratie") finds an appropriate mythology in great literary careers, proving that socio-economic achievement is available to anyone who can combine the [...] of genius with sticking to his job: to will is to do, all honour to merit. The cynical advice to youth ("cassez des pierres dans la journée et écrivez des chefs-d'oeuvre [...]") is already the basic [...] on which all literary biographies can be structured, in schoolbook [...] in the worst commercial film, [...] the exemplary nature of every successful bourgeois career. There is no attempt to hide the problem of the second métier [...] in other words, the problem of intellectual unemployment. The implications go far beyond the horizon of the same [bourge]ois society and prove to be always available as well as categorically verifiable in the eternal association of suffering with greatness, together with the comfort of an eventual posthumous compensation or eternal fame.

Beneath the elementary framework of this "casser les pierres" and "écrire des chefs-d'oeuvre" we can already recognize the infinite and [...] that the genre of autobiography also was soon to learn to internalize: the evocation of the hard times of youth with the manifest misunderstanding of the values which they offered from the [...] viewpoint of subsequent access was to be an essential moment in the standard rhetoric of every life recorded in the first person singular, for the accredited artist no less than for the captain of industry. The model is the self-made man, because to arrive *ad astra* proceeding *per aspera* is a fine thing.

Zola clearly perceives and even, against his own intentions, succeeds in making a crude assessment of the distance that—to stick to his examples—separates the socio-economic situations of a La Fontaine and a Balzac. His own conception of literary activity, however, despite the images he uses, remains substantially an artisan one. The ambiguity of the terms "ouvrier" and "industriel" is in the last analysis an ingenuous mystification, because in Zola's eyes the activity of La Fontaine and that of Balzac are presumed to be identical. What Zola fails to see is that the very concept of "work done", and not only that of its social classification, has been radically modified.

In point of fact, when socio-economic relations change, the question itself changes. And it is at least symptomatic that, from his critical standpoint, even if in a somewhat ingenuous fashion, Zola immediately perceives the problem of labour-power in the background of this situation: in the idea of "fabriquer des livres", employed by Balzac, Zola shows a perfect grasp of the quantitative problem ("l'écrivain est forcé d'entasser volume sur volume, tout comme un ébéniste, par exemple, entasse meuble sur meuble"), even if he fails to realize in what way the question of quantity in this case resolves itself into one of quality and how literary production can be completely integrated into the general process of industrial manufacture.

This is in fact the transition from the man of letters as craftsman to the man of letters as worker. In the transformation of art into goods, even the aesthetic nature of the product is transformed. With this artisan code of literature, the literary stan-

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Edward Arnold

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dards which had accompanied its flowering collapse and the aesthetics of the culture industry in its vast bourgeois-romantic articulation springs directly into being. With the entry of money into literature, literature modifies its own essence. From this point of view the history of modern, bourgeois-romantic literature is that of the process of the deformation of literature "directed by tradition", via "inner-directed" literature towards keeping the terminology suggested by David Riesman "other-directed" literature.

However, from another point of view, which is closer to contemporary linguistic usage and historically speaking more realistic, it is correct to say that what we define as literature begins only with the setting up of bourgeois relations, or, *in short*, with the commercialization of the literary work. The man of letters is in fact an historical figure invented by the bourgeoisie and strictly conditioned to the kind of division of labour imposed with the development of the capitalist system. It is only with the great literary histories of the bourgeois-romantic age at its height and with the intensive activity of literary criticism and theory that accompany the establishment of the specific literary domain that the spirit of literature takes on substance so to speak, defines its own boundaries – which are objectively professional boundaries becomes the subject of specific knowledge, sees a future that will have the dimensions of a science, and sets up its own organic code.

* * *

To confine ourselves to the case of Italy, the decision to make Francis of Assisi and Manzoni, Petrarch and Galileo, Ariosto and Vico part and parcel of one and the same sequence, susceptible to being treated homogeneously, was a stroke of genius on the part of De Sanctis that rounds off all the more or less serious attempts that bourgeois-romantic culture had made in this direction. It is only the development of present-day structural contradictions that allows us to gather the essential contradictions of the literary structure within the historical horizon of late capitalism: the crisis of the concept of literature and the practical crisis of the image of the man of letters are, with slight modifications, the crisis of literature as a commodity and the crisis of the man of letters, as a worker in the culture industry.

Samuel Johnson's "Letter to Lord Chesterfield" (1755) is rightly referred to by Robert Escarpit in his *Sociologie de la littérature* as the birth certificate of the modern man of letters and the death certificate of the figure of the patron as a determining factor in the history of literature. This same document, which Escarpit evokes in a light more enthusiastic than historically impartial, is presented by Dwight MacDonald in his famous *Masscult and Midcult* as the birth certificate not of the modern man of letters but of Masscult itself. Samuel Johnson's "declaration of independence", announcing a reality to which the protection of the author's rights was later to guarantee a solid basis in law, may already be undergoing an unusual posthumous process: measured by the depth of Masscult, it no longer appears as the first symbol of a gigantic cultural revolution and the germinal moment of literature as literature but as the sign of the decline which caused culture, as it became commercialized and adjusted to the conditions of the first industrial revolution, to cut itself off from the elite of the old pre-bourgeois and pre-industrial society. A logical view, since it is perfectly true that a single path leads, without a break, via bourgeois integration, from Samuel Johnson to Masscult.

However even the most ingenious negative dialectic, in strict alliance with pre-bourgeois and pre-industrial perspectives, is bound in the last analysis to distort the real significance of such a text. And we can understand how a subject that a critic of Adorno's eminence failed to analyse operates even less limpidly in the typical proposal of Masscult as MacDonald. The horrors of some mercilessly true can be assembled with artistic evidence since for the most part nothing is more effective critically than the point of view of nostalgia. But the mass individual antithesis observes more than it illuminates. And, not to go any more deeply into it, the cultural class conflict disappears. In the last instance, in bourgeois literary neutrality, politics vanish. If it is true that the avant-garde has represented and still represents the vital point of front-line resistance against literature conceived as a commodity and in fact succeeds at a given moment in deliberately assuming the role of anti-literature, it has validity and importance in the degree to which, objectively even if not invariably with a clear self-consciousness, it represents what we can describe as "nostalgia for the future."

We must now refer once more to that structural etymology of "avant-garde" which has been so clearly pointed out by Walter Benjamin in his description of Baudelaire's attitude to the literary market: the ineluctable prostitution of the poet, in relation to the market as an objective instance, and in relation to artistic output as a commodity. Such prostitution provides a clear-cut illustration of the two-way movement within the avant-garde. The latter expresses in reality and with identical gestures the heroic and pathetic aspiration towards the producing of an uncontaminated work of art which can escape from the immediate law of supply and demand to work in fact which is commercially impracticable), and from the cynical virtuosity of the "hidden persuader" who puts into circulation on the art market goods capable of overcoming, by some bold and unexpected stroke, the enfeebled and stagnant competition of more cautious and less unscrupulous producers.

When the latter accuse avant-garde art of insincerity and immorality, they are in fact deploring with their craftsmen-oriented nostalgia for petit-bourgeois complex and classically capitalistic revisionism (which is therefore inadequate on the imperialistic or, as we usually say, "neo-capitalist" level) a form of competition which in their eyes seems substantially unfair: the whole process is naturally accompanied by a powerful ideological sublimation and moralistic camouflage. But the heroic-pathetic moment and the cynical moment which are often chronologically, psychologically and even, at times, aesthetically wholly distinguishable – are to be found, in historical truth, at one and the same instant, since, objectively and structurally, they are one and the same thing.

To start with, there was apparently a supply of the most mysterious fetish yet: namely a commodity for which no acknowledged demand existed. On the contrary, the aesthetic guarantee of the product seems, initially, to be precisely the absence of any formal relationship with the level of the market, but from salutary bath of harsh reality stimulating concreteness, it is immediately catapulted to the level of harmless Olympus of the classics. The process remains a mystery, as is understood in its totality: the fact is to say, one realizes the museum has its specific ratio in the sublimation that takes there of the entire commercial of the aesthetic fact. It is the and extreme extension of commodity, where, when the tumult of money is appeased, hides its head in the clouds artistic product stands there ject that no sum of money

The petit-bourgeois by definition, the defence tional common sense, and the preservation of all the human values inculcated family and church, continues fellow, to allow himself mayoral admiration of art. bourgeois, as long as prices and controls above very real, and, as nothing to be frightened of knows that everything and that all are free to discover and be in a position the right sum, he also every product of art sooner or later finds museum or its annexe

The heroic-pathetic moment, however, is heroically and pathetically blind: a blind eye had to be turned to the moment when, in order to exist properly in a properly recognizable degree, the aesthetic product must initiate its own natural and effective existence as a commodity. The artist operates by putting between decorous parentheses the sound investment of capital which, he ventures to hope, will await him on the street corner. He invests this capital entirely in the own artistic imagination at an infinite distance, by some suitable aesthetic hygiene; but when it comes down to it, pathetic and heroic he is also prepared to accept the risk that his work, being cut off from all means of aesthetic and social communication, does not exist so long as it can avoid, if that were even possible, that infusion of commercialization which would brand and fatally degrade any significance it might possess. That the merchant should scent a commercial deal in such a case is not the artist's business rather is it the merchant's. The author's gesture of innocence is like showing away of his manuscript. Stendhal had already named the bookseller ("M. Levavasseur, Place Vendôme, Paris"), but he could still write without a blush: "S'il y a du succès, je cours la chance d'être lu en 1900 par les âmes que j'aime" madame Roland, les Méhaignerie, les Hebert, les . . . ." The history of the word "succès" is the secret of bourgeois-romantic aesthetics.

Here too is the truth of that fetishistic of "ordre" and "aventure" of which Apollinaire used to speak: "aventure" (in the sense of artistic improvisation), is in constant revolt against the order of the market, however by the force of circumstances —which always means the force of the market—it contrives to produce the disordered improvisation of commercial justification for art, so the avant-garde which is culturally speaking, perpetually at arms against aesthetic commercialization, perpetually falls back into On the level of superstructure declared enemy of the avant-garde is the museum which ultimately in those terrible fables, calmly yours is whole. It is small wonder that it manages to rise again from its own ashes in ever new forms the fact remains that it rises up only to be devoured once more

The future of tomorrow, instance, should start and this significant symptom with the construction of the museum. that concrete terms, with the destruction of that disinterested contemplation which is – as Adorno put it so the total neutralization of the ric fact, its calculated collapse a limbo of the useless and not blameless innocence of art. The fake another example. Dadaism and should be interpreted as negation of art itself in a world which art is conceivable only as inert form of the museum the rary, the concert hall, &c.). entry of Duchamp out of every avant-garde movement within walls of the museum is parallel and complementary to its absence on the grubby market-

* * *

Museum and market are absolutely contiguous and communicating: are the twin façades of art as social edifice: price and value come identified as they affect dormin, in a practically and theoretically useless way, of the thetic phenomenon. If the museum the real symbol of the autonomy art, it is at the same time the penitentiary figure of its commodity. Thus art deserves

Unjust to mind and art

THOMSON (Editor): *Words-'s Mind and Art.* 236pp and Boyd. £2 5s.

sounds like a students' *Wordsworth's Mind and Art* collection of essays, put for no obvious purpose, and obvious principle save that one old, and five men *Of* the old need be said. The earliest, Minto's article on *The* was undoubtedly remarkable, and would have an place in a collection of century Wordsworth criti- the second, D. G. James on Dreariness" (1937), have been dull whenever it can, but can now be seen to dormed as well.

bird is a sadder case of an that has dated very rapidly. come out in 1953, Roger's article on "Wordsworth's against Literature" seemed and provocative the moment of *Lyrical Ballads* was at us on a limb, reacting in about poetry itself. Now, thanks to M. H. Abrams, Read our Blair, and thanks and others we are not likely value the carefully made of the ballads. The result statements that were once have come to seem ositive:

may be wrong if we con- ballad failures *as poems*, them with such fine and poems of Wordsworth's as and "Tintern Abbey" be viewed rather set behind poetry who make a photograph for a the raw data of human which might preserve the emotion. They are in fact quibbling: absurdities rather

plete this section of the dition has fallen back on olette's discussion of the *The Excursion* and I. A. attempt to display the unity of *The Prelude*. The is all but there can be little suit when the bulk his adapter of *The Roman* (1953), as well as

Lucy Poems die on level A, thereby avoiding the humdrum fate (B) that awaits the "Mighty Prophet, Seer blest" of the *Ode*:

Who with such earnest pains, dost thus provoke
The years to bring the inevitable yoke,
Thus blindly, with thy blessedness at stake"

Mr Black-tone's discussion is genuinely illuminating, but it seems odd that he should not have made the link implied in his title, and shown the total participation of level C as in effect an unstrived-for attainment of A.

Of the two remaining essays, W. J. B. Owen's on John Dennis and the "Lyrical Ballads" is workmanlike, but hardly more, while the editor's own contribution is difficult to read because of the absence of supporting quotation, but consists of an unremarkable blow-by-blow account of "The Leech-Gatherer", followed by a rather perfunctory interpretation of the last two stanzas. A. W. Thompson's introduction, on the subject of Wordsworth criticism, contrives to be at once short and wasteful of space. Salvador de Madariaga's study is of length and with solemnity. Herbert Lindenberger is slighted in passing, and David Perkins is ignored. David Ellis emerges as the major critic of the moment, and Geoffrey Hartman

led essays on texts that never anywhere else understand me.

In the last part of this volume does an excellent job in bringing to Wordsworth's mind [illegible] art. It is hard to believe that it finally was necessary to put together with any specific audience in view. The essays it contains are random in coverage and very uneven in quality. They are also from time to time marred by lapses of scholarship such as an edition might well have corrected. If D. G. James was to be reprinted, some comment was surely needed on the chronological distortions with which his piece concludes. Could not Bernard Blackstone have been referred to Dorothy Wordsworth's *Journal* before the book went to press with his whimsical redating of lyrics from April 1802? And what of Donald Davie's fantasy that the Idiot Boy tales on Peter Bell's ass?

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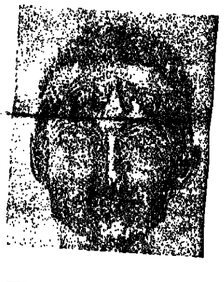
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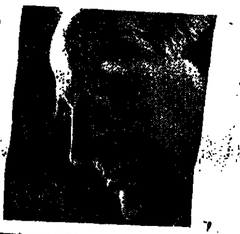
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M. LUBRANSKY and HEH BAKER (Editors): *Critical ay to Six Major English* 288pp. University of Penn- ress London Oxford Uni- ss. 23 12s.

deals with criticism of *the Canterbury Tales To our, The Faerie Queene,* and *Paradise Lost.* The ers were invited, while the literary work as a to survey recent "criti- aches", and second, to in some detail that which ... most nearly does and its author full jus- enty-minute oral sum- each essay were delivered ence of several hundred a conference of the guage Association of and now the essays shall.

that this book reveals, ... dissident about the Studies today. We writer on Beowulf who importance of the num- the structure of the the reasons that ... that we are because bourgeois ... the powers of ... one would have ... by many allegor- ... writer on ... that Adam and Eve ... the start, and that understanding to the ... the end and ... central theme, ... more and more ... of literature

grows interpretations unread except by scholars compiling books such as the present one. The need to open up new "fields" of interpretation becomes more pressing. In his chapter here on *The Canterbury Tales* Richard E. Hoffman looks at [illegible] approaches, which are supplanting the old "[illegible]" or representational ones. The new approaches have the advantage that they can draw on references to Plato, Neo Pythagorean philosophy, Augustine, John the Scot, Alberic of London, Remigius of Auxerre, and whatever other [illegible] the scholar can happen upon.

Of the contributors to this book only A. C. Hamilton, in a fine essay on *The Faerie Queene*, is disturbed by these trends. He conjures up a nightmare vision of "criticism moving to the point where each word bears an equal weight of signification", and is surely right in thinking that "the immediate problem is not to add meaning, but to control it, so that our understanding of the poem becomes more inclusive and central."

Mr Hamilton thinks that the major problem of modern Spenser criticism is not over-reading, [illegible] allegories, or strained identifications, but failure to be aware of the nature and limitations of interpretation.

Modern criticism becomes ever more sharply but more narrowly subjective in the power to its massive scrutiny. If we assume [illegible] that the poem is "primarily and fundamentally a Christian poem", it is quite legally capricious and [illegible] so confirm our assumptions. If we seek out themes, or, one surely we do, in his survey, Mr. Hamilton wisely does not try to cover everything, as in some of the other contributors, but instead gives a careful study of the significance of Rosemond Tuve's *Allegorical Imagery* for students of Spenser.

Of the other writers, R. B. Kaske, after exposing some follies of *Beowulf* criticism, produces his own key to the poem based on the heroic ideal of *sapientia et fortitudo*, qualities which, as one would expect, are not difficult to find in an epic hero. Richard L. Hoffman's essay on *The Canterbury Tales* and E. W. Talbert's [illegible] clear to emerge.

Larry D. Benson has a modest essay on *Le Morte Darthur*, surveying the tangled bibliographical history of the book and the attempts to find unity in it. He comes to the sensible conclusion "that Malory's essentially an English romancer and that his work can best be understood and appreciated in the light of that tradition".

Lastly Irene Samuel looks in summary fashion [illegible] criticism of *Paradise Lost* under such headings as "The Style", "The Center: Plot or Pattern", "Tragedy or Comedy?", "Theodicy or Paideia", "Epic Tradition". The [illegible] there is a great academic [illegible] with titles like "Milton Abandoned", "Milton Considered" are reported or discussed, but William Empson, whose brilliant book *Milton's God* [illegible] Milton the [illegible] of [illegible] ideas [illegible] Milton [illegible]

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The aesthetics of ugliness

1. MATSA : *Problemy khudozhestvennoi kultury XX veka.* 208pp. Moscow Iskusstvo. 67 kops.

The concepts of aesthetics and beauty enjoyed a long nineteenth-century marriage. Philosophical lexicographers such as William Fleming defined aesthetics as the science of the beautiful, and most twentieth-century theorists, not troubling to resist this legislation, accepted the connexion as pretty-well analytic and necessary, so that by the time F. E. Carritt gathered together his extracts from Pluto to Bridges he could entitle his anthology *Philosophies of Beauty*, knowing confidently enough that readers catching sight of the spine on a shelf would understand it contained theories on the creation of painting and poetry. Today, though, the marriage seems to be breaking up. Even if definition still unifies the two, experience does not: it is aesthetics without beauty.

There had been harbingers. I. A. Richards had not sat comfortably next to Bridges in the *Philosophies*, and outside them messages from Owen and others about "the cess of war" were at last being published. T. S. Eliot had disputed Shelley's Platonic claim that "poetry tore the veil from the hidden beauty of the world", by using a similar metaphor to describe a less grand function for the seer. Men were perhaps lucky to be chained facing the way they were:

> We mean all sorts of things . . . by Beauty. But the essential advantage for a poet is not to have a beautiful world with which to deal: it is to be able to see beneath both beauty and ugliness; to see the boredom, and the horror, and the glory.

But all in all Carritt must have felt that light more than dark attended man in his experience of art and its creation. With many another conservative aesthetician he probably expected a couple of decades would see young poets once more writing musically in Spenserian stanzas and young painters returning to subjects and treatments established since the Quattrocento. The arts would reconnect with their traditions. There was no point in facing up to a possible conversion like that which Epicurianism once underwent, or to the possible paradox of new aesthetics emerging unscented, unread, and picking their noses.

Yet just such a paradox seemingly faces us now. Now at last we may understand what made Diogenes tick. That aesthetics is not essentially linked to beauty, our present experience makes clear. Not both Hiroshima and beauty. Not both Auschwitz and beauty. These and similar assertions cannot be made, and the artist feels it. Perhaps we have no true home in this world at all, as the wise woman from Mantineia did not say to Socrates. Instead we see through the eyes of Bosch; and since we cannot choose our perceptions, our works deal not in beauty, but in non-beauty, and even its contrary, ugliness.

So goes the argument. For many, aesthetics appears to have gone over into its opposite. "Why", asks the aesthetician I. L. Matsa, "does modern art . . . so steadily link its basic principle to the complete negation of the categories of harmony and beauty?" A frequent answer in England dates the metamorphosis from 1916 or so, when mankind signed against itself indelibly in total war: Abraham had slain his son, and the brothers could not forgive, turning to the patricide still unachieved.

Soviet theorists turn, in accordance with their Marxist commitment, to the history of modes of production. There Matsa finds ugliness comes with capitalism. His distinction as a Marxist lies in the concern with a classical persisting problem. He asserts the presence of basic categories or forms of aesthetics assimilated experience" namely harmony, beauty and perfection – and traces them, flourishing optimistically in antiquity and dwindling pessimistically in the Middle Ages, until their final degradation under capitalism, and the succession of ugliness to the arts as a category of equal rights first spotted by Arnold Ruge of the young Hegelians.

Artists and theorists . . . started to adopt distinct views on beauty, harmony, human worth, and on the light in which their creations should reflect the negative, ugly and monstrous as that everyday life where they neither had the possibility nor the right to shut their eyes.

Ugly things, repulsive characters and frightful events of earlier centuries had been reflected in the work of Rembrandt, Shakespeare, Velázquez, Goya and others, but the full "dehumanization of aesthetics" and "deharmonization of art" came along with Futurism, Cubism, Expressionism, Surrealism, &c.,

> whose searchings and roamings weren't the result of caprice, discontent, and other subjective qualities of the artists, but were instead the reflection of that intensely conflicting deprived of harmony world surrounding the artist.

Ugliness, we see, is only one negation, its companions are de-humanism, de-harmonization, pessimism.

In an earlier work, which headed a collection of essays on Western aesthetics also published by the more popular than scholarly Iskusstvo, Matsa wrote up his more specific groundwork on aesthetic theory in France at the beginning of the twentieth century—France rather than Russia, since theory played an active part in literature, poetry and art. Now he links that work to his present *Problems of the Arts in the Twentieth Century* and reaches epistemological conclusions which save Western socialist-realists and place them with Soviet artists safe from the negative categories.

> "A new aesthetic conception is born in the ranks of the progressive orders, the proletarian and groups of professional artists." The Aragons and Mayakovskys

come to a correct understanding of the objective nature of those contradictions which others perceive as confusion, chaos and loss of perspective. They don't see definition, order, reason, and love faith and deprive themselves of a perspective of their own and society's existence.

Their aesthetic conception is pessimistic. But optimism attends those who "conceive in the 'disorderly' crash a revolutionary harmony, in destruction and the suffering of sacrifice a heroism and high manifestation of human dignity, not simply death provoking fear and disgust".

The epistemology hardly inflates out by assertion. The reader is not given any detail of how the ugly and monstrous in life can be assimilated to optimism, even by a Marxist experienced in objective contradictions and aware of the revolutionary harmony. Apparently—as with other, often inspired, assertions in the Marxist canon—the reader must check for himself. Matsa tells him that

> all progressive people and workers for Socialism . . . are convinced that the world is going irresistibly towards a harmonious entirety of existence, not a harmony in the sense of a confluxless idyllic utopia, but a harmony living, mobile and urgent.

Such a statement we may well be glad to hear.

And in spite of it all, the same knock is heard on Soviet doors: "Can there be", asks Matsa, "in our art a category of ugliness (deformity, frightfulness, abnormality) acknowledged . . . as a link between reality and aesthetically assimilated, artistic, creativity?" The answer he phrases in a manner very much in contrast to today's sparse English philosophic prose:

> The establishment of ugliness as a basic aesthetic principle, a principle of destruction of normality, as an end-goal in the realm of artistic creativity, leads to the negation of art itself. To exclude harmony and beauty from the basic premises of aesthetic creativity, or to relegate them to a secondary plane, is impossible, unreasonable and contrary to nature. And not because we want to think it so, but because it is the way of affirming, developing and formulating life itself.

It is naturally hard to achieve a satisfactory review of a philosophical work written in an idiom in which the English reading public is wilfully unschooled. All the same, we can be a little more receptive in this edition; and the points evidenced in the above quotations may help to ease assessing the worth of Matsa's work.

He draws us into thinking about aesthetics; and it is in aesthetics that Marx's principal early writings will yet enlighten us, long after the blinkers have stuck down in sociology and economics—the more so since aesthetics happily inspects an individual and his senses, where sociology and economics busy themselves about the collective. Which is to say that dialogue again becomes possible between Marxists and non-Marxists. Matsa gives small significance to "class war" in a trivial point though through "ugliness" the writer has gained an extra foothold with which he can erode the confidence of the establishment. Which is a point in our conviction of the "honesty of perception" advocated by the finest of the Russian critics, and that faithfulness, to the artist's vision, gave the artist an integrity worthy of humanism and dignity, in spite of the lack of harmony and beauty. And most important of all is the attention we must direct, mainly to Swift and his "masochistic" conventions, follies, &c.; for they are not clearly destructive of art. Indeed, if we in turn may measure people's artistic troubles as against them we might mention that the Soviet man who for many years appears to have given up the search for affirmation. It is he who has to give *him* credit for it.

For this way of denial, of ugliness and the function of the negative categories, Matsa examines *too little*. He draws widely from all ages and countries, except, it seems . . . as if we would have helped make sure of the home of Solzhenitsyn, Tvardovsky, or even Sholokov, Pasternak, or Fedin. About Lev Tolstoy, he considers that though beauty and perfection have been dropped, the category of harmony is preserved in his love and yearning for the soul, in that belief in life as a kind and in that deep humanism which is the basis of all of the great writer's work.

This we can all agree with, but why are not the medical textbook and slaughter-house taken into account? An anti-war, anti-violent, and traditional tradition worked for Swift and many others to classical categories Tolstoy have brought in. And the negative categories at work of them we may claim that be "ugliness" which is often and into which "beauty" ing, are not "destructive of self". Ugliness *in*" almost tious, but as here manifested either optimism of pessimism ever the causes may seem to be overtaken. Man feels near Jehem. Irony pass thought: Negation's as nature shuddering.

No. This [illegible] come in [illegible] times [illegible] likely to appear [illegible] but it will appear [illegible] qualities [illegible] tionality goes [illegible] ories at work [illegible] as likely to be [illegible] experiences of [illegible] but of modes of [illegible] is so make [illegible] in need of [illegible]

Examining the state of morals

PHILIPPE DE MEZIERES : *Le Songe Vieil Pelerin.* Edited by G. W. Coopland. Vol. 1 : 636pp. Vol. 2 : 570pp. Cambridge University Press. £12 the set.

[illegible], in his famous study of the *Waning of the Middle Ages*, frequently refers, as most social and cultural historians of this era must, to Philippe de Mézières (1327-1405), Grand Chancellor of Cyprus, chevalier, servant of the King of Cyprus, friend of Charles V and Charles VI of France, the political dreamer and indefatigable traveller. Huizinga quotes him on such topics as judicial cruelty, orders of chivalry, crusades, displays of hyperbolic humiliation, astrology, sorcery, and the decline of humanism. Students, and political and social historians of Europe in the late fourteenth century will obviously welcome this edition of the original text of Philippe's *Songe du Vieil Pelerin*, which is entirely for the first time. The *Songe* is a vast work (the present text extends over 740 of the 1,000 pages of this edition) based on a number of unusual allegories, the principal being "a sort of divine tapestry, a fact-finding commission" which is to examine the state of morality throughout Christendom, from the Orient, west, and in heathen lands", and members of this commission are Queen Truth, Peace, Mercy and Justice. In Book One they undertake a tour of the world and of the peoples visited wanting in the precepts or practice of the Christian faith. In Book Two they return in France to make a general examination of French institutions of its orders, its government and administration, excepting only those whose powers and duties are the subject for comment and discussion in the third and last book of the *Songe*. In the same book a minor but considerable sub-allegory is introduced in the form of the French Ship of State, the Gracieuse; and in Book Three another one in the form of a chessboard whose sixty-four squares each represent some royal duty or responsibility.

There are several other, really minor allegories, but they are nearly all lively and skilfully managed by their author, who frequently brushes them aside to address his reader directly with observations and comments on people he has met, places he has visited and events he has witnessed. These interruptions make the *Songe* particularly interesting, as when he comments on the great clock of the universe, the near shipwreck of the King of Cyprus, and the playing of chess in Saracen lands ("the Saracens today, while travelling on horseback, play chess from memory, without a board, and continue the game for a half or even a whole day, until one of the two is checkmated").

Perhaps the most interesting and valuable to the historian is the allegory of the chessboard in Book Three. It gives, as Professor Coopland says, not a series of abstract precepts for royal behaviour and so on, but an illuminating picture of society, of the complicated, clumsy working of the French government and administration in 1389, of the behaviour and grievances of every layer of an intricate social structure.

There is criticism of the frankest sort and of the highest-placed personages, but the criticism is accompanied at every point by practical schemes for reform; reform of the army, of the collecting of taxes, of the administration, of the king's household, of relations between Church and State.

There is also advice on such varied matters as representation in foreign countries, the intelligence service, parental responsibilities, gambling and cosmetics.

Professor Coopland gives a full introduction to the whole work with sections on the author, the literary background and sources of the *Songe*, its setting and so on. There are some particularly useful sub-sections on such matters as the French constitution in the age of Philippe de Mézières; the Curia Regis, the chamber of accounts and royal domain, the royal household, the treasury, the Paris *parlement*, advocates, *procureurs*, and the Cabochian ordinances of 1413. The clarity and stylistic excellence of these sections considerably enhances the value of this important book. Professor Coopland also provides extensive synopses in English of each of the three parts of the *Songe*, and good translations of some of the most important passages.

Li quens Rollant

PIERRE LE GENTIL : *The "Chanson de Roland"*. Translated by Frances F. Beer. 174pp. Harvard University Press. London : Oxford University Press. £2 18s.

In 1955, M. Le Gentil justified the first French edition of this book with the argument: "Depuis l'étude de M. Faral, parue en 1933, vingt années ont passé, vingt années de recherches et de discussions dont il est opportun d'apprécier les résultats. L'objet du présent volume est de tenter cette mise au point." The second French edition appeared in 1967, and now we have an American translation of that edition. Although another fourteen years have passed, fourteen years of intense research and discussion on the medieval French epic and the *Roland*, the only differences between the first French and the first English edition seem to be a change from "twenty" to "more than thirty years" in the foreword, the inclusion of eight interesting illustrations, and the addition of two pages to the select bibliography and of an index.

One can only regret that the criticisms (admittedly mostly of detail) made in the many reviews which appeared between 1955 and 1957 have not been acted upon, or even referred to. It is even more regrettable that the really important contributions made since 1955 to our knowledge of the medieval French epic and the *Roland* are not discussed. Something of the quantity and quality of these contributions can be assessed by referring to the consecutive volumes of *The Year's Work in Modern Language Studies*. Indeed, M. Le Gentil was criticized, even in 1956, for not having taken fully into account certain important and (then) recent arguments such as *all* those made by Jules Horrent in his *Chanson de Roland* (1951).

However, because much of the post-1955 research and discussion does not invalidate most of the cautious conclusions in the first, shorter, historical section of M. Le Gentil's study, and since the second, longer section consists of an excellent, highly sensitive literary appreciation of the Oxford *Roland*, one must re-echo much of the praise which greeted the 1955 edition. The book is an informative, stimulating and—in spite of the unimaginative translation very readable introduction to the *Roland*.

In the first few chapters, M. Le Gentil succinctly summarizes the facts and controversies concerning the text of the poem, outlines and comments on the historical events behind the legend, considers the dating and the authorship of the poem, and then examines the several explanations of the poem's origins and the various traditions of the medieval epic. He extols the superiority of the Oxford Manuscript, Digby 23 ("it alone has the right to the title *La Chanson de Roland*"), places the composition of the poem about 1100, ascribes Digby 23 to the second quarter of the twelfth century, and considers Turoldus to be the author.

In the remaining chapters, M. Le Gentil examines the composition, unity and meaning of the *Roland*, character portrayal, the handling of the plot, its dramatic qualities, versification and vocabulary. These chapters are especially valuable. Although M. Le Gentil may be criticized for some lacunae and for some of his interpretations, for over-simplifying the present state of research or not taking it all into account—or even for crediting Turoldus with too much genius, he deserves nothing but praise for the remarkable way in which he shows Turoldus to have been "the heir to a long cultural tradition and the creator of new forms of expression".

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More 'after' than 'by'

FRITZ LUGT: *Inventaire général des dessins des écoles du Nord: Maîtres des anciens Pays-Bas nés avant 1550.* 147pp. 203 plates. Paris: Musées Nationaux, Palais du Louvre.

Lugt's first volume in the present series of drawings of the North European Schools in Parisian public collections was published as long ago as 1927: this was his catalogue of the drawings in the Dutuit collection at the Petit-Palais, to be followed shortly afterwards by his first Louvre catalogue. The present volume reflects fully his comprehensive knowledge of this field of connoisseurship. The entries are not over-elaborate and the points of scholarship are concisely made. In a word we have every reason to thank the author for an extremely valuable guide to one of the great collections of Early Netherlandish drawings.

As with every other collection of Flemish drawings of the fifteenth century, the majority are after rather than by artists—where any association appears at all feasible. For instance, among the drawings at the Louvre connected in the catalogue with the name of Jan Van Eyck there is only one unhesitatingly attributed to the hand of the master: "Portrait of a Man wearing a Chaperon". Only the print room at Dresden possesses an example of his portrait draughtsmanship which is universally accepted as by Van Eyck himself. As Lugt suggests, there are strong stylistic grounds for attributing this fine portrait to Van Eyck, although there have been dissenting voices. Petrus Christus is represented by a "Portrait of a Woman" which is an extreme rarity. Like Van Eyck Roger van der Weyden, out of a group of drawings associated with him, has only one—the beautiful "Head of the Virgin" in silverpoint that is taken to be authentic. Gerard David has, however, a whole group of drawings to his name.

Among the later masters, Peter Brueghel is represented by a small select group to which may be added the fascinating drawing of "The Damned in Hell", probably after Dieric Bouts. Its attribution to Brueghel, first proposed by Winkler, finds support here, partly because quotations from this sheet occur in the works of Jan Brueghel. From this it is reasonable to assume that the drawing was kept in the Brueghel family. The Louvre is rich in drawings by Bosch, having five out of the possible total of fifteen surviving examples, a number which may vary, of course, according to one's view of individual drawings. Indeed, two of those at the Louvre, the "Ars Moriendi" and the "Ship of Fools", have not been accepted by all scholars. Both drawings are connected with surviving paintings, and whereas earlier opinion has generally regarded them as after the paintings rather than preparatory studies, now increasingly scholars are favouring the view that they were executed by Bosch before the paintings. Lugt also accepts them as undoubtedly by the artist himself.

A strong argument that A. E. Popham has advanced in favour of the "Ars Moriendi" drawing is to be found in the points of agreement between it and what can be seen of the underdrawing on the painting of the same subject at Washington. One can, in fact, see a close stylistic connexion between these two drawings at the Louvre and the [illegible] drawing of the "Entombment" in the British Museum. Perhaps not everyone will, however, agree with the attribution to Lucas van Leyden for the first time of "Christ healing the Blind Man". Even allowing for his early decline, the dryness of execution suggests a follower rather than Lucas himself.

It has not been possible here to more than pick out certain drawings by some of the more important masters. There are also sections given over to drawings for stained-glass windows, and landscapes. The majority of the drawings are reproduced well and on the whole the plates are of good quality. An historical map of the Low Countries in the fifteenth and sixteenth centuries shows the extent of the region covered by this excellent work of reference.

Ph.D. Prag. II

Theses In Universitate Carolina Pragensi Disputatae. Edited by Oldrich J. Blazicek. Fascicle 2. 16 loose sheets (copper engravings by collotype) and 3 loose sheets (commentary in Czech, English and German). Prague: Pragopres. $80.

The first fascicle of these advertisements for theses presented at the Clementinum in Prague from the seventeenth and eighteenth centuries was reviewed in the *TLS* on August 1, 1968. This is the second fascicle, published in an edition of 400, and edited as before by Dr. Oldřich Blažíček of the National Gallery, Prague. The plates range from one of 1676 after the Augustinian father Lublinský, a follower of Skréta, to an engraving of 1751 after the Augsburg painter, J. W. Baumgartner.

Lublinsky's is a highly allegorical subject, "The Bohemian Lands Bring their Offerings to the Primate of the Kingdom, Archbishop Johann Friedrich von Waldstein" (not, as the English text has it, to the "Royal Primate"). In the background Prague Castle appears, while fruits and products and appropriate animals abound, including the lion of the Emperor Leopold I. The last plate is devoted to St. Ivo, the advocate of the poor, in a [illegible] ally splendid wooden library.

The artists whose work [illegible] interpreted into symbolic [illegible] are, if anything, of a higher [illegible] than in the first volume. Mignard used for a St. Carlo Borromeo, Poussin's "Presentation of the [illegible] to St. Peter", from the series *Sacraments*. The "Adoration of the Magi", in a splendid mezzotint of 1734 by Gottlieb Heiss, a member of the Augsburg school, [illegible] Veronese. Luca Giordano [illegible] a "Presentation in the Temple", a mezzotint of 1737. Perhaps the richest rococo decoration is the "Glorification of St. Peter" (laughingly translated as "Glorification of St. Peter"). The mezzotint from a design by Johann Lebenauer, so modern French painting begins to lose ground before the polished weight of German and Austrian pundits. Few French plate by Christian Rugendas [illegible]

Not only was the University of Prague the oldest in Central Europe founded in 1348, but its printing has always been high. The engravings are tangible examples of the continuing preeminence of the humanities in the Bohemian [illegible]. The whole production is extremely handsome, with Czech, German and English text sheets. The introduction is the same as that used for the first fascicle. As was noted in our previous review, the only flaw is a minor one, is the often [illegible] English translation.

Peripatetic to sedentary

ERIC MERCER: *Furniture 700-1700.* 183pp. Weidenfeld and Nicolson. £4 4s.

On the dust jacket of this book it is claimed that the series to which it belongs, The Social History of the Decorative Arts, "makes a break with tradition". Earlier works of this type, it is said, have been concerned mainly with "makers' marks and [the] finer points of connoisseurship" of little interest to the general reader. As far as the history of furniture is concerned this is completely untrue. From the earliest general historians of furniture such as Jacquemart, Litchfield, de Champeaux and Molinier in the nineteenth century (none of whom is mentioned in Mr. Mercer's bibliography) down to present-day specialists like Verlet, they have almost all done just that.

And with this early furniture, with which Mr. Mercer is almost entirely concerned, it hardly possible to do otherwise having regard to the difficulty of interesting early inventories, the sparsity of what has come down to us and the usually imperfect condition (except for the simplest domestic chests). This fact unfortunately inhibits technical discussion and connoisseurship, as is shown by the carving on the [illegible] of the French sixteenth-century cabinet illustrated on the cover: it is referred to the more functionally Figure 125. Here the arms of León and Castille appear in a form unknown before the mid-nineteenth century, when the cabinet must have been put together from disparate fragments of old and new, and it is impossible not to wonder whether the reclining figures on the pediment (to which the author draws particular attention) are really old. They can hardly be "original".

Anyway, how far can "social history" really be said to explain the evolution of furniture? There are many other factors at work. Of course it is evident that the change from a peripatetic and defensive society to a more sedentary one in the late Middle Ages was bound to produce demands for new and more comfortable types of furniture, just as the invention of the saw-mill and the plank in South Germany in the early fourteenth century made an altogether lighter type of construction possible. But were the actual forms adopted dictated by these historical circumstances?

When the later periods (outside the scope of Mr. Mercer's work) are reached the changes often arise from quite unfunctional causes. The arm supports of a Régence armchair may indeed have been set back to accommodate the wide panniered skirts in fashion at the period and certainly [illegible] to the more functionally useful fore-edge of the chair [illegible] the fashion passed. But there [illegible] no functional, nor indeed [illegible] "social", explanation of [illegible] example, furniture inset with [illegible] of Sèvres porcelain should [illegible] appear in Paris in the mid-eighteenth century. This seems to [illegible] purely a question of fashion [illegible] ately fostered for commercial [illegible] by the contemporary [illegible] modern interior decorator [illegible] really justified in [illegible] fashion and whims [illegible] earlier centuries, especially [illegible] fifteenth century onwards.

Setting such [illegible] aside, Mr. Mercer [illegible] very well. On matters such as [illegible] effect of the introduction [illegible] quetry veneering on the [illegible] furniture craftsmen he is [illegible] illuminating and [illegible] very [illegible] [illegible] [illegible] [illegible] [illegible] eighteenth-century [illegible] which has been [illegible] so long.

The drawing in the [illegible] Museum illustrated [illegible] long been rejected [illegible] Inigo Jones's work [illegible] some French or [illegible] And it is a question [illegible] "chairs and [illegible] have been regarded [illegible] medieval usage [illegible] 176.

Kirchner in catalogue



Erna Schilling and Ernst Ludwig Kirchner in his studio, c. 1914.

DONALD E. GORDON: *Ernst Ludwig Kirchner.* 475pp. Harvard University Press. London: Oxford University Press. £18.

The art world comes to shift its attention more and more from actual paintings to their reproduction, documentation, iconography and provenance, so modern French painting begins to lose ground before the polished weight of German and Austrian pundits. Few French painters of this century is scarcely [illegible] as a major painter outside [illegible] Germany, Switzerland and the United States. Now Annemarie and Wolfgang Dube's two volume catalogue raisonné of Kirchner's graphic work (reviewed in the *TLS* on October 3, 1968) has been followed by a very thorough study of the painter by the Associate Professor of Fine Art at Dickinson College, who has been working on the subject since the early 1950s and has already seen some nine-tenths of the [illegible] hand-cold canvases which he lists. This is only corrective to this growing [illegible] imbalance, aside from further [illegible] should more exhibitions where artists of different [illegible] hang side by side as they so rightly do in the Frieve-Bridges [illegible] at the Musée de l'Art Moderne [illegible] Paris.

[illegible] for the student of German [illegible] Professor Gordon's book [illegible] much to offer. Besides catalogue [illegible] and reproducing all Kirchner's [illegible] [illegible] (twenty-eight of them in [illegible]) and giving a full bibliography [illegible] chronology of exhibitions, it re[illegible] this artist's datings for his early [illegible], so that the various phases of his [illegible] fall much more clearly into [illegible] than [illegible] the introductory [illegible] goes in some detail into the ques[illegible] of influences, up to the establish[illegible] of Kirchner's most characteristic [illegible] "primitive" style in Berlin in [illegible] rejecting not only his own [illegible] to owe nothing to Munch or [illegible] but also the long-current [illegible] that he had felt the impact of [illegible] native art as early as 1904, i.e., [illegible] Vlaminck or Picasso [illegible] and in the extensive notes at the [illegible] of the book there is a great deal [illegible] important and relevant informa[illegible] about Kirchner himself and [illegible] profession in general.

[illegible] is a full bibliography and [illegible] of exhibitions, as well as most [illegible] appendixes showing the [illegible] location of the pictures. Only [illegible] which is in a public collection [illegible] islands and one in France [illegible] and the holdings of German public collections before the 1937 Nazi purge of the museums: again, only one work, that in the East Berlin Nationalgalerie, is now where it was before that date. There are moreover newly-discovered photographs by Kirchner himself of the 1909 and 1910 Brücke exhibitions in Dresden, while other unpublished photographs from his first Berlin years show that he then (and only then) termed himself "Expressionist", and also that he had a reproduction of a Blue Period Picasso on his wall, as seen immediately to the right of the negro head at the top of this page.

Altogether the book is an illuminating and impressive piece of work, though it becomes difficult to accept Professor Gordon's unquestioning admiration for every phase of Kirchner's art, which he appears to rank with that of Matisse, Braque and Klee, and even at one point with Seurat's "La Grande Jatte". Inevitably, no doubt, Professor Gordon's eyes never stray all that far from his subject, with the effect that, despite his useful contribution to the study of influences, he fails to answer all the questions the pictures pose. Louis Vallat, for instance, with whose work some of the early paintings have a visible kinship, is not [illegible] nor is Marquet's portrait of Rouveyre, which antedates the two Munch portraits (of Rathenau and Koeslet) from which he derives "Dodo and her Brother" and the portrait of Heckel. The closeness of certain pictures of 1911 to the work of Derain would also have borne discussion; [illegible] coincidentally or not, the year [illegible] Kirchner and his friends went to Prague, where the cubists' ideas seem to have penetrated at a time when Professor Gordon supposes them to have been still confined to Paris. He likewise rather "underplays" the Sturm's Futurist show of 1912, which according to Dr. Christa Baumgarth did contain pictures [illegible] Boccioni's "La Forze di una Strada" or Carrà's "Funerali dell' Anarchico Galli") making use of lines of force "for dynamic ends". Like it or not, there is really no clear evidence that German Expressionism made any original formal discoveries.

What was original, and the use which it made of other people's ideas, [illegible] is acutely analysed in a quotation from Kirchner's own writings, [illegible] author's own [illegible] [illegible] inadequate, partly [illegible] approaches the problem really exposed in Kirchner and [illegible] [illegible] write clearly enough about emotional attitudes. His main stand-by for this task is the term "existential", which he works a little too hard; otherwise he has to fall back on such phrases as "a muted dirge marking the close of an epochal chapter in the cultural odyssey of modern man". No doubt a more convincing picture of what Kirchner was driving at during the main stages of his work would have emerged if the author had set out to provide a full biography, but he has, quite understandably, not done this, preferring to supply some often revealing but always rather fitful illumination in the course of his examination of the works.

The result is that the artist remains a very puzzling figure. Why was he so self-promoting and suspicious and difficult for others to work with? What really happened to him during the First World War, and what was the nature of the breakdown that took him to live in Switzerland in 1917? (Professor Gordon makes no mention of tuberculosis, but alleges partial paralysis and a "morbid mental state" or, again, "existential crisis".) Why did he never return to Germany? Whence the extraordinary contrast between the pleasant-faced man of the photographs and the baggy-eyed wreck of the self-portraits? How did his almost paranoid arrogance fit with this seemingly severe judgment of himself? It remains a mystery what went wrong, and whether in fact it made or broke his art.

[illegible] complained Vallot[illegible] "[illegible] Puvis is called 'Chavannes', 'comprise' is used more than once to mean 'constitute'", 'roofs' for 'roofs'. German titles and placenames are (misguidedly) translated: thus we have barbarisms like 'Friedrich Street'", 'Community Collection'", and 'Portrait of the Post Frank" (a *Dichter* can be any kind of imaginative writer, including a novelist like Bernard Frank). Though an index of titles of pictures might have been helpful, the book has been admirably produced (in Germany) and bound (in Bideford). Even so a check with the catalogue of the recent show at the Marlborough Gallery in London suggests that far too high a proportion of the blocks have suffered some degree of unintentional shaving, as can be seen most immediately by a look at the blocked signatures of the Blue Rider and "Self-Portrait as a Sick Man". Generally, however, the [illegible] handling [illegible]

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Theory or practice

Die Linke antwortet Jürgen Habermas. 211pp. Frankfurt: Europäische Verlagsanstalt. DM 7.

JURGEN HABERMAS: *Protestbewegung und Hochschulreform.* 275pp. DM 5. *Technik und Wissenschaft als "Ideologie".* 169pp. Frankfurt: Suhrkamp. DM 3.

The first two volumes under review are required reading for anyone curious to make sense of the wave of student protest currently under way on the territory of the German Federal Republic. They interlock, for the essay collection published under the title "The Left Replies to Jürgen Habermas" starts off from a critical dissection of Professor Habermas's "Theses" of June, 1968, the text of which is reproduced under the original title "Die Scheinrevolution und ihre Kinder" ("The Pseudo-Revolution and its Children"). Habermas in turn prefaces his 1969 collection, *Protestbewegung und Hochschulreform*, with an introduction postdating the outraged reaction of the self-styled Leftists to his earlier strictures on their tactics. Thus the two conflicting positions may fairly be said to have been stated in a manner enabling the reader to grasp what *the debate is about*. When one considers the mutual incomprehension so manifest in recent transatlantic attempts to get a discussion going, this circumstance deserves to be noted.

It is likewise noteworthy that all the participants share certain theoretical assumptions which may broadly be described as Marxist, the principal difference being that Habermas treats his opponents as "neo-anarchists", while they return the compliment by labelling him a reformist Social Democrat. This cleavage has its counterparts elsewhere, but must not be confused with the current French line-up separating communists from ultra-leftists. Stalinism has no friends in West Germany, and even Leninism is not really at issue, for the German New Left has retained virtually nothing of Lenin save his theory of imperialism (which may shortly have to be abandoned should Russia and China come to blows). The curious amalgam of Mao and Marcuse typical of the radicals among the student leaders is quite incompatible with Leninist notions of party discipline. Hence there is nothing that corresponds to the Trotskyist version of French Communism if only because the German student rebels are isolated from the working class of their country, whereas their French counterparts do have a following among the younger workers. Lastly, there is the absence of anything describable as a revolutionary tradition within German society, the complete abandonment of a socialist perspective—let alone a Marxist one—on the part of the S.P.D., and the transformation of that party into a pillar of liberal democracy and the market economy.

On all these counts the West German situation would appear to resemble the contemporary British scene, rather than the very different line-up in France, where socialists, communists, and ultra-leftists are divided over the question how and when socialism can be introduced; not over the best means of making people forget that there ever was a socialist tradition to begin with. Conversely, since Germans are familiar with Marx, there is no need for the participants to start from the letter "A" so far as philosophy is concerned. In this respect the contrast with the American situation could hardly be more glaring.

Since all the participants are academics of various degrees of eminence Habermas's critics include his old teacher Professor Abendroth in Marburg, who remains convinced that his erstwhile star pupil is "the most productive socio-philosophical thinker in the Federal Republic"—the amenities are observed. Much of the controversy moreover unfolds at a stratospheric level of theorizing about the innate tendencies of development inherent in late-capitalist society.

For all that, the ultra-leftists have not altogether forgiven Habermas for hinting at the possibility of student anarchism turning into what in 1967 he described as "left-wing fascism". To a generation unfamiliar with the writings of Sorel and the career of Mussolini, this suggestion seems to have come as a shock, a circumstance which illustrates the drawbacks of illiteracy. Habermas has since qualified his warning (see his letter to Erich Fried of June 26, 1967, reprinted in *Protestbewegung und Hochschulreform*), while maintaining that "the socio-psychological potential to which Dutschke appealed is highly ambivalent". Having spent some time in New York and paid a visit to Berkeley, he appears to have been disconcerted by the element of infantile regression plainly discernible in the silly antics of that section of the American protest movement whose outlook may fairly be termed "nihilist". His German critics of course resent nothing more than this employment of psychological labels in what they conceive to be a theoretical debate. In fairness to the German S.D.S. and its French counterpart, an outsider may note that anti-intellectualism is not (yet) regarded as the hallmark of the true revolutionary.

A good part of Habermas's own contribution to the debate deals with fairly down-to-earth matters, such as educational reform and the role of the university in modern society. An earlier essay collection of his published in 1968 under the title *Technik und Wissenschaft als "Ideologie"* raised the debate about scientism and philosophical level where the authors turned out to have more in common with Hegelians like Adorno and Marcuse than with the intellectual successors of Max Weber. A perusal of this little volume also helps to explain why the student radicals were hurt by Habermas's criticism: they had come to regard him as their *intellectual leader*. It was a shock to them when the most distinguished neo-Marxist in the German academic world turned out to be a democrat who did not want to see the tadmuddily unsatisfactory educational institutions of the Federal Republic destroyed root and branch for the benefit of a "cultural revolution" whose proponents seemed to have only the vaguest notions about what to put in its place. The subsequent discussion is not to say as it deserves this name. But there were also some exhibitions of pure rowdyism on the part of those students turned on the question whether democratic socialism is still conceivable in a situation where the working class had been integrated *within "late-capitalist" society*. The topic has become familiar. To say that West Germany offers opportunities as distinct from social democratic as less promising field of action than does neighbouring France, is merely to state the obvious. But is this the result of trends inherent in "late-capitalism", or of the exposed position of a country bordering on Dubcek's Czechoslovakia? The debate continues.

A moral illness?

ALAN CASSELS: *Fascist Italy.* 136pp. Routledge and Kegan Paul. 20s. (Paperback, 9s.)

RENZO DE FELICE: *Le interpretazioni del fascismo.* 222pp. Bari: Laterza. L.1,000.

GAETANO SALVEMINI: *L'Italia vista dall'America.* 751pp. Milan: Feltrinelli. L.6,000.

Fascist Italy is undistinguished but on the whole it gives an adequate account of its subject. There is nothing original about it but also, apart from a certain number of slips, nothing misleading.

[illegible] of the slips are of little importance, though it seems odd that Mr. Cassels should think that Sbresa is in Switzerland or that the Duca d'Aosta was King Victor Emmanuel's brother. Mr. Cassels states the number of Slavs who lived in fascist Italy quite wrongly, and has the wrong date for the signing of the Steel Pact; this last is perhaps a misprint. He quotes an important sentence from R. A. Webster's *Christian Democracy in Italy*, stating that with the Lateran Agreements "Italy became a professional state on a par among the great powers of contemporary Europe." It is not clear what Mr. Cassels means by "Clerico-Moderates", but he seems to suggest that the Catholic Church [illegible] Libyan War of 1911, also favoured intervention in 1915; this is incorrect. Perhaps it would be fair to complain that Mr. Cassels neglects fascist organization of Italians outside Italy and fascist international intrigues mostly conducted through the Italian press attachés in foreign capitals. It is a pity to have neglected the Futurist component in the fascist make-up, and above all it is a missed opportunity not to contrast Mussolini's police chief, the urbane Bocchini, with the sadistic oaf, Himmler.

Professor De Felice, not the most lucid of writers at any time, has in *Le interpretazioni del fascismo* made a patchwork of different interpretations of various so-called fascisms. Fascism in Italy, Mr. Cassels has shown competently, grew partly out of the faults and weaknesses of the Risorgimento but was very much the child of the First World War: to a large extent it was merely the cult of Mussolini conducted by himself. According to Croce it was a moral illness, according to the communists it was the capitalist reply to new working-class demands. The communists deliberately called all their enemies fascists, thus confusing many movements in many countries which arose to combat the influence of Soviet Russia. Professor De Felice believes that historiography is now sufficiently far from the communists' [illegible] to offer sociological explanations of Italian fascism and the related movements.

L'Italia vista dall'America is a seventh of nine fat volumes of Salvemini's writings which are currently being edited by his disciples. The other volumes deal respectively with medieval and modern history, education, the question of the Mezzogiorno, Italian foreign policy and fascism. After a number of difficult years in exile Salvemini was offered a professorship at Harvard in 1925. He subsequently became an American citizen in December, 1940, and continued in the United States until [illegible] the Second World War. [illegible] the volume under review is taken up with criticism of Allied policy towards Italy or with criticism of the Papacy, largely polemical journalism which will perhaps be valuable for reference but is [illegible] Salvemini through [illegible] splendid human being [illegible] might be in danger of [illegible] as an angry old man if one [illegible] to read only this volume. A genuinely [illegible] of Salvemini's [illegible] perhaps a shade too rigid [illegible] politics. There is, however, a refutation here of [illegible] A. J. P. Taylor's claim [illegible] the Yugoslavs [illegible] fascists had called [illegible] a result in the Adriatic [illegible] history [illegible]

RUDOLF LEONHARDT

Literary Editor of "Die Zeit"

The writer and his market

To the memory of Theodor W. Adorno

[illegible] CERTAINLY is a crisis of [illegible]rt and literature, due to a change of their function. Ernst Fischer, the grand old man of Austrian Marxism, has said "But", he continues, "I do not think that this crisis has anything to do with the work of art becoming [illegible]commodity. . . ."

A rather equivocal situation has been created by the theories of the Left. On the one side, literature is considered by our intellectual visionaries as a weapon for [illegible] *and measured* only by what contributes to that end; no more *l'art pour l'art*. Entertainment is going have, so the argument goes, a value of their own; on the contrary they tend to strengthen the capitalist system and are therefore to be disapproved of. Writers like Günter Grass and Heinrich Böll are dismissed as Mao, Marx, Marcuse are the only figures, because they have said what they were prepared to do in practice (though it might be difficult to prove this assumption in the cases of Marx and Marcuse). On the other hand, the same young people who expect so much from literature and literature as "a literature just like any other".

[illegible] these views were supported by a dialectical process, almost [illegible]ed by that rare example of the homme de lettres, who at the same time an outstanding philosopher, sociologist and critic: Theodor W. Adorno. [illegible] had written this article; before he was commissioned to do it a sudden death leaves many questions unanswered. All of us who learned much from his erudition and from that very liberalism which characterized him, finally, from his [illegible] who were bent on action—confused, even if on a higher level.

[illegible] might have been able to find an answer to the question: What insight is gained by considering books as goods for general consumption, when the position of the producer of books is so very different from that of a manufacturer, and when, more important still, the position of the reader is not comparable with that of the ordinary consumer. Because buying a book is at the most a first step towards "consuming" it; and most books are consumed, i.e. read, without having been bought by the consumer: the readers have borrowed them from a friend or from the library, or received them as a present. There is no answer to this in my philosophy, and I never quite understood Adorno's answer. So all I can give is an account of my personal experience.

To consider the economic aspects of art and literature may have come as a shock to those for whom art had occupied the place of a lost religion. I thought most of them had died long ago. Leaving them to their well-deserved rest, the observation that all creative products have their material basis is neither new nor revolutionary nor particularly Marxist. Marx and Engels had little to say about "art as a commodity". In the few passages of their works which touch on this question, the influence of money, "corrupting even the highest goods of mankind", is generally deplored—very much as Timon deplored it, the hero of Marx's and Engels's favourite play. Their attitude is quite touching, but it strikes me as disillusioned romanticism rather than sober materialism.

Leaving aside other spheres of art, and concentrating on literature, it is impossible, during the Frankfurt Book Fair, to disregard its economic aspects: whatever else this may be, it is also a huge market, served by a world-wide industry. Once this fact (*[illegible] and England, X-mal Deutschland* (published in an abridged form in England as *This Germany*), *Wer wirft den ersten Stein?*), I am fairly sure of what I am talking about.

I could not have lived by my books. Each of them took me five years to write, and sold 100,000 copies at 20 marks each. According to this gross reckoning, I sold 300,000 copies in fifteen years, which, altogether, earned me 6,000,000 marks. Instead of being six times a millionaire, I earn my living as an employee of a publishing firm (newspapers, notebooks), as so many of my friends and colleagues do, and I suspect that I would be much better off than he is.

I suspect this is true internationally, though the only country I know about thoroughly is West Germany, where (as I read in the papers) a new millionaire is born every week. I don't think a single one of them owes his million to literature.

There are about twenty big German publishing houses which represent, in the world of books, what Mercedes, Volkswagen and Opel represent in the world of cars. Their professional staff is, by German standards, notoriously underpaid (average salary 1,500 marks a month), with the exception of one or two senior employees who may earn as much as 5,000 marks (a salary which a top man in the motor industry would not look at). If the owner is a millionaire, as four or five of them are, he earned his million not so much as a publisher but as a printer (owner of a printing plant, printing all the forms and documentation that bureaucracy demands in such large quantities).

There is no money in publishing books—though there are a few exceptions to confirm the rule. But publishers and their top employees are very well-off indeed compared with their authors. The situation of the German writer as a producer of consumer goods is similar to that of his English colleague, only worse. Having lived in both countries, and written three so-called "best-sellers" (*[illegible] and England, X-mal Deutschland* (published in an abridged form in England as *This Germany*), *Wer wirft den ersten Stein?*), I am fairly sure of what I am talking about.

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leagues do. I am not complaining. I am trying to explain why you cannot live from writing books in a capitalist society, and why, therefore, literature considered as a commodity leaves the analyst dissatisfied.

I know of only four German authors, resident in the Federal Republic of Germany, who can live by their books: Heinrich Böll, Günter Grass, Erich Kästner, Siegfried Lenz. Modesty, routine, cunning and world-wide success have made it possible—for four out of forty thousand German writers! I have followed their worldly success from close to. Their stories confirm my thesis: literature is a queer commodity.

When Siegfried Lenz was quite a well-known novelist, about fifteen years ago, he decided to give up his job as a salaried journalist, and to become a writer without strings. What he then earned from his books helped to pay for heating and the telephone. Though he lived as a bourgeois, as capitalist society likes its writers to live, in two ivory rooms with a wife as full-time secretary and without children, he was kept alive by doing odd jobs for the radio and for newspapers. (It's only a mild overstatement to say that there would be no German literature today if broadcasting had not been invented.)

The great change came when Lenz's radio play *Die Suppe der Schuldlosen* was adapted for the stage and proved a tremendous success. For some intricate reason of the capitalist system of distribution, a successful play earns much more than a successful novel.

The German author is worse off than his English colleague for three reasons: his market is smaller, his share in the profits is smaller, and taxation is (though Graham Greene will not believe it) even more crippling. The books of a very successful novelist like Böll, Grass and Lenz, or of a trained journalist, who is accustomed to writing for a fairly large public, may touch or pass the 100,000 mark. But this is very rare. Generally speaking, an edition of 5,000 copies sold is considered a success, and when 20,000 is reached, they call it a "best seller". There is no such thing as an American, or an overseas market for German-language products. And there is no money in translations, apart from those rare exceptions, where an exceptionally able agent handles a world-wide success. This is Erich Kästner's story.

Usually, German authors have no "agent", but deal directly with their publishers. They are therefore in a very weak bargaining position, and usually accept something like a 10 per cent royalty, leaving all "secondary rights" (films, television, book clubs, cheap editions, translations) to the publisher, who takes 50 per cent, if he can sell them. As this is money easily earned for him, he is prepared to sell cheap rather than to take risks.

As a beginner, I was very flattered when asked: "Would you like to see all those brilliant essays you wrote about England published as a book?" I cried "yes" and signed a contract, and did not really care about the conditions. The conditions were that 10 per cent of the "hard-cover price" were to be mine, and my next two books must not be offered to another publisher. As it turned out, the "brilliant essays" had to be "slightly changed"; they had to be put into shape, and checked—in other words, everything had to be rewritten. My ambition grew, and it took me five years.

I did not care, then, about my "next two books". But, in the course of ten more years, these books were written and published, under the same conditions. They sold well. 300,000 copies altogether; out of the 6,000,000 marks earned, I got 600,000. 600,000 marks for fifteen years' work, makes 40,000 marks a year. You cannot, with a wife and three children, live extravagantly on this—but you can live.

But here, our income tax collector steps in, though he is not on Her Majesty's Service. He says: half of this belongs to the State. As a matter of fact, he wants to take more than half of it. You can make him take less only by proving that a number of expenses were necessary to accomplish your work. If this involves, as it does with my books, a considerable amount of travelling and contacts, you soon find yourself in need of a competent accountant (whose services are not cheap!). To cut my own long story short: I have earned about 20,000 marks (that is approximately £2,000) a year from three best-sellers. My rent is about 12,000 marks a year. If I had only had more luck for selling real estate! But I do not complain.

Many authors feel cheated by their publishers and by the State: by publishers who are suspected of taking more than their fair share—which led a growing number of German authors to take publishing into their own hands; by a State that subsidizes the arts and the theatre (and farming and coal-mining), but taxes the author like any other manufacturer of goods. In this respect, the Young Left can have no complaint against Bonn. The West German government does not put forward Marxist theories, but puts Marxist views into practice.

Many successful authors are therefore, left their countries—for the United Kingdom, as with Somerset Maugham or Graham Greene; West Germany, as with Günter Grass or Alfred Andersch. Others have fled to parts of the world where rents and taxation leave them enough of their income to live on. Others, not quite so successful, stay at home, sparse-time writers, earning their living as journalists or as lawyers, employees in publishing or insurance firms.

Is it not a strange market where producers cannot live from their own products? I am afraid this will not be understood within Marxist terms. Why do we go on writing books? For the money? Ah, as a means of self-fulfilment? Giving way to an urge? To a late action? Whatever the answer may be, and there is probably more than one answer, it will not be found within the framework of a time considered as a commodity.

True to himself

LUDWIG BORNE *Sämtliche Schriften.* Vol. 4: 1,304pp. Vol. 5: 1,164pp. *Briefe und Nachträge.* Edited by Inge and Peter Rippmann. Colonius: Joseph Melzer. DM 95 the set.

Readers of Ernest Jones's *The Life and Work of Sigmund Freud* will recall the importance there ascribed to Ludwig Börne (1786-1837) for the early history of psychoanalysis. Jones stresses Freud's admiration of Börne's attitudes and style, and describes the subconscious workings of at least one of Börne's suggestions:

> When Freud put his trust in the validity of free associations, he said he was "following an obscure intuition". We have now a clue to the source of this interesting intuition. It happens that . . . Ludwig Börne . . . had in 1823 written an essay, with the arresting title, "The Art of Becoming an Original Writer in Three Days". It concludes with the words: "Here follows the practical prescription I promised. Take a few sheets of paper and for three days in succession write down, without falsification or hypocrisy, everything that comes into your head. Write what you think of yourself, of your women, of the Turkish war, of Goethe, of the Peak criminal case, of the Last Judgment, of the police-sector to you in authority—and when the three days are over you will be amazed at what novel and startling thoughts have welled up in you. That is the art of becoming an original writer in three days."
>
> "Writing down, without falsification or hypocrisy, everything that comes into your head" is something which can be practised, with limitations imposed by considerations of style [illegible] to [illegible] and, [illegible] gives Börne's [illegible] available in two handsome volumes, their special attraction, [illegible] them a [illegible] sympathy and [illegible] Germany and the Germans [illegible]

even when most severely [illegible] their political and social [illegible] ness or their easy endurance [illegible] tyranny. Towards the end [illegible] he justly says of himself:

> I have been fighting principles, not groups, and individuals who represent such principles and groups, and am ever ready, ever eager, to engage in battles. But I have never fought for my own private interests. Nearly the age of fifty I can affirm that I was personally antagonistic to any man only [illegible] and again:
>
> In spite of great defects in my character, I have led a fairly good life; for I have always remained true to myself, with good sides as well as to my weaknesses, and I never undertook anything which I was not good or [illegible] enough.

No one who reads Börne's letters can fail to agree with his own self-estimate.

These volumes conclude the critical edition of Börne which [illegible] columns more than four years [illegible] or do they? The [illegible] vain for the [illegible] gloss [illegible] commentaries promised [illegible] editors' introduction [illegible] 4; material which [illegible] if he is to find his [illegible] that contain many allusions to [illegible] temporary publications as well [illegible] men and events that have [illegible] oblivion since Börne wrote [illegible] A glossary of the [illegible] rew terms [illegible] correspondence would [illegible] fairly useful, as his [illegible] terms tended to be [illegible] Frankfurt dialect and [illegible] that the editors may [illegible] one, or few, of them [illegible] to believe that Börne [illegible] for *Sukkoth* and [illegible] *Chol Hamoed* [illegible] is sceptical [illegible] Bar[illegible]nitzwer [illegible] arrogant misprint [illegible] which will [illegible] in future editions.

An anthology without adventure

IAN H. BOASE (Editor): *The Poetry of France.* Volume IV, 1900-1965. Methuen. 36s. (Paperback, 22s.)

The jacket blurb of this ultimate in a series of a projected four-volume *The Poetry of France* by the same editor (Volume II, 1600-1800 is still to come) reminds us that Professor Boase's "*early reputation* was established with his work on Montaigne", and, he said immediately and ironically that his mature reputation will most certainly not be concluded by his work on twentieth-century French poetry, as exemplified by this poorly researched and sloppily edited anthology, with its unadventurous, and in some instances reprehensible, choice of authors and texts.

The first ominous sign of Professor Boase's listless approach to his task is that of the publisher's *apparent* (visual myopia) stares at the reader from the "Contents" pages, with the discovery that out of thirty-seven poets represented the author has managed to mangle the names of six of them. Three he simply misspells: Jean Jouve's first names are curiously hyphenated, the capital Patrice de La Tour du Pin's surname is reduced to lower-case (not thrilling error, this, since it can be said to this poet's name being misplaced in alphabetical indexes), and Pierre Jaccottet is allowed only one "r". More irritating, perhaps, is the inconsistent styling of names in three instances: Saint-John Perse is referred to and even indexed as "St-John Perse" as though this was a surname rather than an integral part of the poet's pen-name, while Aragon and Ilsa Triolet have thrust upon them, by the author, first names that they abandoned at the outset of their literary careers and which are not to be found on the covers of any of their books. The foreword starts off cheerily with the admission that "the volume contains a good deal of poetry which a younger generation of readers may well regard as hardly contemporary at all". Well, yes, and not only youngsters either. Anyone may wonder, for instance, what on earth Alfred Jarry is doing here. However great his importance as a precursor of the French surrealists (and others) he belongs, chronologically, in the nineteenth century whose tail he wagged with ferocious, ultra-Symbolist glee; the inappropriateness of his presence here (sandwiched most pataphysically between Péguy and Max Jacob) is emphasized by the fact that one of the two texts by which he is represented, "Tu Chanson du décervelage", is, as indeed its title indicates, a song and *not* a poem (can it be that Professor Boase does not acknowledge the difference between the two?), was first published in 1896, and written in 1890 or 1891.

On the other hand, one of Symbolism's boldest and most delightful survivors into the twentieth century, Saint-Pol Roux (born twelve years before Jarry but continuously active right up to his tragic death in 1940) is not only unrepresented but is casually dismissed as "for the most part as dead as a door-nail".

Who, then, still lives for Professor Boase? Chiefly, Claudel and Valéry, to whom he devotes the first quarter of his forty-page introduction. This is fair enough. It is reasonable to consider these two (despite Valéry's prolonged silence) as the major poets of the pre-First-World-War era, although it is a moot point whether or not Claudel's humourless arrogance ultimately outweighs his grandeur. Even here, though, Professor Boase spoils his case by exaggerating the virtues of his main hero: that Rimbaud provided a profound inspiration for Claudel is an evident and avowed fact, but to assert that Claudel is "in many ways the most important heir of Rimbaud" is to ignore the absolutely sensual influence that Rimbaud has exercised over the whole development of modern French poetry, a development from which Claudel, who (mercifully, perhaps) left no legitimate heirs, stands entirely apart.

The moment Professor Boase bids a reluctant farewell in his introduction to Claudel and Valéry and advances to meet Apollinaire he falls flat on his face, and from that point onwards scarcely seems to have the energy to regain his feet. His strange idea that Apollinaire "invented" Cubism, a fiction he repeats in his "note" on the poet ("Apollinaire was one of those who helped Picasso and Braque to formulate the original Cubist movement in painting"), betrays a certain innocence of the painful process by which Apollinaire gradually adjusted himself critically to his friends' startling discovery (he finally committed himself only in 1913, when he added, at proof stage, the sub-title "Les Peintres Cubistes" to his *Méditations esthétiques*). As though to compensate for this over-sanguine view of Apollinaire's perspience as an art critic, Professor Boase confidently disposes of the *calligrammes*, which in their particular form deserve to be considered genuine innovations in pictural poetry, as being induced by "a misplaced ingenuity".

Professor Boase continues unabashed. Blaise Cendrars, whose splendid "Prose du Transsibérien" is, needless to say, missing from this anthology, "has worn badly": Jules Romains and Jean Cassou, both inexplicably included, have presumably worn well. Raymond Queneau is summed up with marvellous ingenuousness as "a story-teller whose strength lies in a wealth of amusing 'patter'". The reader is assured that André Breton's concept of *hasard objectif* involves an "obsession . . . with trivial coincidence" and not, as he may have been led to believe from Breton's own writings, exactly the opposite—the poetic revelation of chance in terms of absolutely *significant* coincidence. So that by the time the reader reaches Professor Boase's further opinion that Breton, by "playing it safe", assumed a less heroic role than another poet mysteriously named *Antoine* Arnaud, he should be fairly effectively inoculated against surprise.

After that, what matter if the heads in the title of Prévert's poem "Tentative de description d'un dîner de têtes à Paris-France" have vanished, that Char's *Retour Amont* has become *Retourner Amont* (and that in the notes Char's birthplace, L'Isle-sur-Sorgue, has become L'Isle sur la Sorgue), that Michel Deguy's *Oubliers* has been given an entirely new meaning through the omission of the diaeresis, that Boris Vian's poignant "Je voudrais pas crever" has been vulgarized into a present indicative "Je ne veux pas crever"?

The introduction totters to a close with the *cri de coeur* that "*la jeune poésie* . . . is, for the most part, curiously abtruse [sic] and tenuous". The five poets the author has chosen to represent the "under fifties", Yves Bonnefoy, André du Bouchet, Jacques Dupin, Philippe Jaccottet and Michel Deguy, are certainly, as he admits, "somewhat arbitrarily chosen"; on the other hand they scarcely serve "to illustrate the vanished, leaving us without any information about the poem by which he is represented: the note on Frénaud mentions the dedication of a poem to his friend *Antoine* Giacometti; and so on.

There seems, in short, no obvious reason why a student of twentieth-century French poetry should buy this anthology rather than for instance Anthony Hartley's excellent Penguin *French Verse: The Twentieth Century* with its well-informed and stimulating introduction and its useful and accurate prose cribs.

DUMONT

Neuerscheinungen 1969 (Auswahl)

Verlag M. DuMont Schauberg Köln

Künstlermonographien

Rembrandt
Sein Leben, sein Werk, seine Zeit
Von S. Haak, Hauptkonservator des Historischen Museums zu Amsterdam. Mit 612 Abbildungen — davon 109 farbige, einklebte Tafeln —, Literaturverzeichnis und Register, Leinen, handlich, vielseitig bedruckter Kassette. Einführungspreis bis 31.1.1970 DM 98,– danach DM 120,–

Der großformatige Prachtband bietet einen repräsentativen Überblick, der verbindliche Wertung ermöglicht, unter Berücksichtigt des sehr umfangreichen Dokumentarfilms. Berücksichtigt werden alle Arbeitsweisen Rembrandts. Der Druck, besonders auch die Farbreproduktionen, erreichen eine Qualität, die Anerkennungswerte erheblich übersteigt.« Stuttgarter Nachrichten

Kurt Badt Die Kunst des Nicolas Poussin
Dieses im Frühjahr '69 erschienene Werk wurde bereits 1968 angekündigt

Zwei Bände: Textband 686 Seiten, Tafelband 216 Seiten mit 189 Farbtafeln und 189 einfarbigen Abbildungen und Zeichnungen, beide Bände in Schuber, Leinen DM 230,–

Schon seit Jahren wartete die Fachwelt mit Spannung auf das Erscheinen dieser großen Poussin-Monographie, nicht nur, weil man sich von diesem Werk neue und grundlegende Erkenntnisse der Bauseinforschung versprach, sondern auch weil der Veröffentlichung der Ruf vorausging, wie kein anderes Werk des Autors die Summe seiner wegweisenden kunsttheoretischen und kunstwissenschaftlichen Erkenntnisse zu enthalten.

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Emil Nolde. Landschaften
Aquarelle und Zeichnungen
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Mit einer Einführung und herausgegeben von Charles Feld. Vorwort von René Char. Mit 40 Farbtafeln und 365 einfarbigen Abb., Leinenband in mehrfarbig bedruckter Kassette DM 98,–

Dieser Zyklus hat besondere Bedeutung. de Picasso in den zwei Jahren ausschließlich Zeichnungen geschaffen hat. Alle Motive, die man kennt oder zu kennen glaubte, kehren wieder: der Maler und sein Modell, [illegible] der Flötenspieler, spanische Kavaliere . . . — sie waren nicht unerschöpflich geschöpft. Immer neue Darstellungsweisen erfindet der Meister für sie. Voll Bewunderung für die unerschöpfliche Erfindungskraft Picassos verfolgt der Betrachter die Steigerungen und Wandlungen der verschiedenen Bildthemen.

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In van Goghs Leben waren es vor allem die Jahre in Arles und Auvers, die kurze Spanne vor seinem Tod, die nicht nur aus Bewunderung für seine Kunst allgemeines Interesse fanden. Diese kurze, große Epoche van Goghs, in der er Unglaubliches leistete, ist Thema dieses Buches. Unter den Abbildungen überraschen viele Wiedergaben noch bisher weniger bekannten Gemälden und Zeichnungen aus dieser Zeit.

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TIMES PAST — THE TIMES

68th Year 25th SEPTEMBER 1969 No. 3,526

Commentary

The subjects on the agenda at the recent German Publishers' Congress at Kranichstein were "The publisher in our society today and tomorrow" and "The representation of interests in the book trade", while the actual subjects discussed were, inevitably, "participation" in the book trade, and the coming Frankfurt Book Fair. Sadly, despite all the hopes expressed by the Kranichstein delegates, the Fair seems to have got off to rather a poor start even before its official opening on October 8. Like last year, in the words of Dr. Fritz Raddatz's article in this issue, "ideology has intruded". Ironically, it has intruded in the firm where Dr. Raddatz is chief editor. Rowohlt, one of the half-dozen leading West German publishers, have announced that they *have decided* to withdraw from this year's Frankfurt Book Fair because of threats by the Apo (Extra-parliamentary opposition). It has just come to light that in July, 1967, the German Defence Ministry ordered a special printing by Rowohlt of 50,000 copies of the German edition of Evgenia S. Ginzburg's *Into the Whirlwind*. These books were then secretly dropped in East Germany by balloon: their waterproof green plastic covers, reminiscent of the *Quotations of Chairman Mao*, were doubtless a precaution against the rigours of the D.D.R.'s climate.

It is not difficult to see that the New Left's anger has been aroused not by any comradely feeling for their brothers in the "Soviet Zone", but by a left-liberal (and sometimes just "left") Rudi Dutschke is among Rowohlt's authors); publisher making money by serving the establishment and the instruments of repression, the German Defence Ministry, and by the secrecy that has surrounded the matter—most of Rowohlt's editorial staff have themselves only just found out, which has led to internal uproar as well. Rowohlt have stated that they have decided against representation at this year's Book Fair to avoid incidents that could lead to police intervention. The memory of last year's ugly scenes, together with the fact that Daniel Cohn-Bendit has threatened to make a special guest reappearance (he too is—or at least was—a Rowohlt author) will make many people, not least the Book Fair authorities, grateful to Rowohlt, even if they regret the circumstances that have made their decision necessary.

* * *

It was not for the sake of Deirdre combing her golden hair or for some dream of past or future unity that writers from the Celtic countries met at the Taliesin Congress in Cardiff last week. But what the conference *did* offer was material for a comparative sociology of literary culture in countries where minority languages exist alongside English or French, or where there is something of a separate tradition among those writing in English.

An Englishman, had there been one present, might have been struck by the automatic precedence given to the indigenous languages. In Brittany the question hardly arises since there is not much sign of people who feel themselves to be Breton choosing to write in French; and in Scotland Gaelic was never the indigenous language of the whole country. But in Ireland and Wales the length of the indigenous literary traditions inevitably gives them a tremendous hold over those Welshmen and Irishmen who, while feeling (but rationally) still write in English.

A writer such as Austin Clarke has read extensively in, and translated from Irish Gaelic (or Irish as it prefers to be called); most of the Anglo-Welsh writers present (not to mention Emyr Humphreys who refuses the label Anglo-Welsh) have a fairly good and in some cases excellent command of Welsh. Yet they have not made a conscious choice to write in English, so it must be a question of English being the active language, and Welsh or Irish the passive one.

While the proceedings of the Cardiff conference were necessarily held in English, a multi-lingual atmosphere prevailed socially. Writers seem to thrive on bi-lingualism, and the blurred linguistic frontier, the emergence of urban, pluralistic cultures in languages and cultures that have been too much identified with a set way of life, offer a more exciting future for the small nation than the defensive ring of shields and the heroism of the last stand.

This hope can only emerge when the conditions are right. The Bretons had everyone's sympathy. The refusal of the French Government to let Breton be taught in the schools not only shows the hostility of French centralism to the language, but robs the Breton writer of an audience. Even so, the new French regionalism, the extension of Celtic studies in the universities of Brest and Rennes, the changes rumoured to be coming in the educational system, all mean that Brittany too may eventually move along the same line of development.

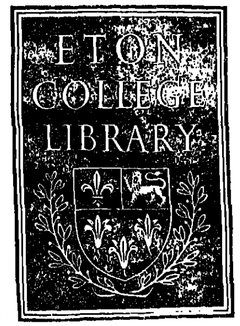
It is a course that produces its own pressures and conflicts. The gap widens between traditional artistic forms and institutions (in Wales, the strict metres and the *eisteddfod*) and the cosmopolitan avant-garde, both, perhaps a little too self-consciously, on bringing experimentation and foreign influences into the literature. But the shared decision for the language will probably ensure that this conflict works itself out.

More serious is the tendency to denigrate the English culture in toto. Phrases such as "a tired, exhausted language", "rootlessness" and even "sleazy metropolitan perverts" (though jokingly) passed more or less uncontested. This is politically understandable but finally ungenerous, undiscriminating and wrong. What these extremists need to do is distinguish between the structure of London publishing and the people of talent who emerge through it. Scotland is losing its independent publishing houses through mergers; Wales needs publishing houses that will bring out English books as well as Welsh ones; Irish writers in English, despite the good work done by the Dolmen Press and others, are largely dependent on London publishing houses and feel that this can distort what they write.

The Taliesin congress brought out, both in discussion and by the phenomenon of its own existence, the vital role of public patronage in small countries (see what Halldór Laxness has to say about Government support for Iceland writers on page 1057). Without it the small publishers cannot exist, authors emigrate, translations to which the minority language cannot be undertaken. There [illegible] to public patronage in Ireland has plenty of it, in the past as a kind of [illegible] ship. Welsh literary life has been transformed by the arrival of a separate Welsh Arts Council; Scottish [illegible] expect some benefit as the Gaelic Books Council makes its impact.

How different the picture emerging in these smaller nations is from the English one. Wales has an Arts Council that directly or indirectly supports most forms of literary activity in the country, including the Eisteddfod and the congress. It also has Yr Academi Gymreig, "The National Society of Writers in Wales", which organized the congress, and a tradition of strong attachment to the national community on the part of authors. Perhaps there is a danger that a single view of the writer may develop in these circumstances. A congress like this one is naturally self-selective and people can easily reinforce each other's views, not question them. One high point of the week was when Gordon Williams, a Scottish novelist who has lived in London for 18 years, asserted his right to be himself against all the claims of community and roots. It is not that he was right and the rest of the congress wrong, but that each side needs to feel the strength of the other attitude before it can properly define its own.

* * *



The new book-plate designed by Reynolds Stone.

In his recently published *Medieval Manuscripts in British Libraries*, Neilker counted up the fifty-one major repositories of such material; they included national libraries, provincial museums, various colleges, and one public school Eton. It may seem remarkable or even shocking that a school should own a library of old books of this quality, but there it is: a sense of continuity, piety or the occasion has maintained, enlarged and beautified the library at Eton for more than 500 years now. Recently the staircase an elegant series of tall rooms, each with a gallery, with fitted shelves and fine plastered ceilings, built under Provost Godolphin about 1730 has been restored and refurbished, and the renovated library was officially opened by Mr. Harold Macmillan after a celebratory lunch at which Sir Robert Birley, the previous headmaster, also spoke.

Between them they recounted the splendours of the library: the seven books surviving from Henry VI's first foundation, the Gutenberg Bible, one of only two in its original signed bindings, the wonderful array of early scientific books given by John Harriman, headmaster who taught Bayle, and the fine bindings of [illegible] from that goes back to the days when Roger Payne was a young man learning his trade (he was born at Eton in 1738) and has been magnificent by the benefactions of Anthony Hamilton (1799) and J. W. Hely-Hutchinson (1953). Mr. Macmillan praised the committee responsible for the work of restoration, and paid a wry tribute to the Death-watch Beetle, "without whose tireless energy it is unlikely that anything would have been done"; he reserved a special salute for Mr. John Carter, the eminence grise behind the whole affair.

But the last word, and with it the justification of such a library in such a place, goes to Sir Robert Birley. There was once, he said, a scholar of Eton, a brilliant physicist, who after getting a scholarship spent [illegible] months at Eton writing a thesis on sixteenth-century physics which he studied in the original in the books in the library. Later, he went on to Thailand on voluntary service overseas, and became famous for inventing a simple pump which transformed the agriculture of an area of north Thailand. Where did he get the idea from? Where, but from his sixteenth-century reading in Eton College Library.

* * *

In his article on page 1081 the late Witold Gombrowicz describes exile as an inspiration for the creative writer. He himself was born in Poland, lived for more than twenty years in Argentina, having found himself there when the Second World War started, and eventually settled in Vence, where he died last July. He went on writing, however, in Polish, and since the Poles themselves would not publish him he remained abnormally dependent on translations to make his reputation.

As a memorial to Gombrowicz Kultura, a Polish publishing organization in Paris, is now going to bring out his complete works in Polish over the next three years. As anyone who reads his piece on *The Writer and Money* will easily conclude, Gombrowicz was not the sort of writer to [illegible] the second-to-last in a long line of unpleasant young males from Herr Grass's pen—and eventually dissuaded by [illegible]. It's not clear what. He gets integrated, [illegible] on the editorship of the school paper, decides to have his teeth [illegible]. The attitudes of the three old-men in the piece—and even one or two of their arguments—may have [illegible] about this change of [illegible]; the young [illegible] wise-sightful, left-wing-liberal [illegible] (Starusch), his intrapunitive [illegible] dramatizing colleague "Ringard [illegible]—both, like the author at the [illegible] in question, pushing forty—and [illegible] confident no-nonsense middle-of-the-road dentist (a dedicated professional man, Seneca-oriented, [illegible]ness), who advises, lectures and [illegible] as the worried schoolmaster.

According to a melancholy report on the play's premiere in *Der Spiegel* of February 17, Herr Grass and Starusch have much the same dental problems—according to Herr Grass reported in the issue of *Theater heute* mentioned above, and to evidence extrictable from a multitude of [illegible] utterances (notably the latest, [illegible]back, edition of his *Über das Selbstverständliche: Politische Schriften*. Munich; d.t.v.), Starusch is not a self-portrait. Readers in search of the author will manually [illegible] with Starusch and may be forgiven for looking no farther. After all it's such a relief to find at long last a figure so representationally [illegible], so readily equatable with so much that is known about its creator and when, once there's room for a novel, a number of clearly autobiographical details collected [illegible] even a dramatic right-handed [illegible] make Starusch coping with [illegible] ambition: "to win", his daughter says, "battles which others have lost". The daughter's self-appointed task is to beat her father (N.B.: *Siegfinde*) "on all fronts that occur to him", and she devotes herself to an elaborately organized macabre war-game with such single-minded-ness that there is no real room for Starusch. She wins—and Krings determines to enter politics.

All this and more, much more, is presented in a manner which Herr Grass himself (in *Theater heute*) has attempted to summarize in part as follows:

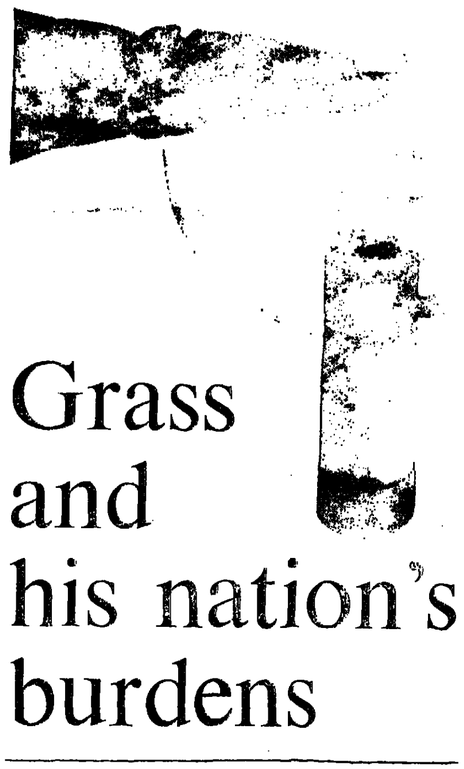
> the dentist has television in his surgery, facing the patient, and he [the patient, Starusch] follows the story all the time in [illegible] into whatever film is being shown, his projects it all onto the screen while undergoing treatment and he invents an inner dialogue between dentist and patient. It's hard to describe. . . .

It is indeed—and it's provocatively hard to read, even the second time round. Not that one can expect a conventional narrative technique from the inventor of Oskar and the *Hundejahre* trio; but there are times when the inventiveness seems to get out of hand and the result looks uncomfortably like gimmickry. In some respects Herr Grass's new novel is a surprisingly controlled, calm composition (*Katz und Maus* calls itself a novella, *cynice* is less of a surprise); the linguistic exuberance—logorrhoea ?—of six, ten years ago has abated (not gone, thanks be), the floods of detailed out-of-the-way information have receded (though we still learn rather more than enough about celia and cement—solid comfort for those who have been practising their Danzig [illegible]

from our back-list

Untimely to be brandishing our back-list when Frankfurt talk is all of the future? But unregenerate, we are still excited about such now-trendy titles as **The Method of Zen** (18s.), and **Zen in the Art of Archery** (20s.), both by Eugen Herrigel, **Zen in Japanese Art** (20s.) by Hasumi and **Zen and Japanese Culture** (70s.) by Suzuki. Classics all, and all but the last just the size for slipping into the biggest handbag, pocket or bedroll.

ROUTLEDGE & KEGAN PAUL



Grass and his nation's burdens

GUNTER GRASS: *örtlich betäubt*. 358pp. Berlin: Luchterhand, DM 19.50.

Kunst oder Pornographie ? Der Fall Grass. Gegen Diether Zlesol: Eine Dokumentation. 88pp. Munich: J. F. Lehmanns Verlag. DM 7.

GUNTER GRASS: Speak Out! Speeches, Open Letters, Commentaries. Translated by Ralph Manheim. 142pp. Secker and Warburg. £2 18s.

WILHELM JOHANNES SCHWARZ: *Der Erzähler Günter Grass*. 148pp. Bern: Francke. 8.80 Sw.fr.

GERT LOSCHÜTZ (Editor): *Von Buch Zu Buch—Günter Grass in der Kritik*. 239pp. Berlin: Luchterhand. DM 6.

Irmgard becomes an epic left-hander (Herr Grass, author of "Die Linkshändler", is reputedly himself one): then it's easy to forget that things aren't quite what they seem, that for instance the book's most outspoken condemnation of the use of violence comes not from Starusch but from the dentist, that the attempt to pillory the leader of West Germany's compromise government [illegible]-baum, too, leads with his left.

In among the Schorlbaum story but mainly fore and aft (*örtlich betäubt*, like the earlier novels, is in three parts, though in this case the third part is nearer an eighth) Starusch presents an account, conflicting, imprecise, fitfully tentative accounts, of his own career: this appears to have included a leading role in a gang of Danzig delinquents (a pity about the readers who do not remember Störtebeker of *Die Blechtrommel*), a year or two as the ineffectual fiancé of his former employer's warring daughter, Sieglinde (like Vero a bitch with a mission—and Starusch in the way), and the murder, repeatedly imagined, finally—could it be?—committed, of the Amazon he failed. Starusch's ex-father-in-law-to-be is one ex-Field-Marshal Ferdinand Krings, a notorious Second World War-horse of the stick-it-out-no-matter-what brigade; and in Krings we are told in so many words—so many that "Krings" is no disguise whatever—to recognize the controversial figure of that far from fictitious ex-Field-Marshal, Ferdinand Schörner. After being released by the Russians in 1955 Krings (civilian occupation: cement manufacturer) has one overriding ambition: "to win", his daughter says, "battles which others have lost". The daughter's self-appointed task is to beat her father (N.B.: *Sieglinde*) "on all fronts that occur to him", and she devotes herself to an elaborately organized macabre war-game with such single-mindedness that there is no real room for Starusch. She wins—and Krings determines to enter politics.

All this and more, much more, is presented in a manner which Herr Grass himself (in *Theater heute*) has attempted to summarize in part as follows:

> the dentist has television in his surgery, facing the patient, and he [the patient, Starusch] follows the story all the time in [illegible] into whatever film is being shown, he projects it all onto the screen while undergoing treatment and he invents an inner dialogue between dentist and patient. It's hard to describe. . . .

It is indeed—and it's provocatively hard to read, even the second time round. Not that one can expect a conventional narrative technique from the inventor of Oskar and the *Hundejahre* trio; but there are times when the inventiveness seems to get out of hand and the result looks uncomfortably like gimmickry. In some respects Herr Grass's new novel is a surprisingly controlled, calm composition (*Katz und Maus* calls itself a novella, *cynice* is less of a surprise); the linguistic exuberance—logorrhoea ?—of six, ten years ago has abated (not gone, thanks be), the floods of detailed out-of-the-way information have receded (though we still learn rather more than enough about celia and cement—solid comfort for those who have been practising their Danzig [illegible]

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the kind which afflicts the four or five characters in question and those they stand for. These are two fairly fair comments, therefore, as far as they go, but—like the play/novel to which they refer—a far cry from the realities of the author's campaigning. For all his fervent moderation, his tributes to "the justified protest of youth, which is not only protest by students", Herr Grass has singled out certain aspects of student protest in his speeches and commentaries; has roundly condemned the arrogance, the pin-up-worship, the fascist tendencies, the "late pubertal narcissism" of student radicals (in particular the SDS, an organization with which democrats must nevertheless learn to live); has paid so much publicized attention to the jargon-juggling, slogan-shouting, left-wing extremist students, and to the reaction which feeds on their antics, that the story of schoolboy Scherbaum and vacuous Vero, however interesting, however real, seems to fall flat. In the final paragraph we learn that Vero has married a Canadian linguist (it's a very funny book in parts) and that Scherbaum has become a student, medical. The new milieu and his extra-curricular role in it are left to conjecture. The year, it appears: 1969.

Herr Grass has not confined his non-creative strictures ("arrogance", "narcissism", &c.) to the young. On the contrary, his own contemporaries, and particularly those intellectuals who—sometimes actively—have egged the students on, have had quite a drubbing too. He and they belong to a generation which four years ago Herr Grass described as blameless by default (born too late to have incurred guilt under Hitler), a generation which, after a spell of post-war scepticism, had allowed itself to be corrupted by affluence: secure conformers squatting sulkily in front of the telly, dads who (this from a speech made three years later) try to wriggle out of the questions their sons are asking: "Greece belongs to Nato, doesn't it, and Nato's meant to be defending freedom, isn't it? When the Americans use napalm, what's that if it isn't a war crime?" The age-group thus characterized is mis-lendingly under-represented in *örtlich betäubt*. Granted that speeches are not blueprints for novels, that some of the author's self-portrayal in Starusch's story is hardly speech material; if the conflict between the generations, between the juvenile utopians, the demolitionists of the left and their more temperate seniors, is as important as speeches and story make out, the avowedly negative roles of the older deserve far more fictional prominence than they get.

Take Starusch: basically a nice self-questioning well-intentioned chap with toothache and a sense of failure, "a liberal Marxist who can't make up his mind", he sympathizes to some extent with Scherbaum's "I-want-it-now" urge to change the world; but for the most part he dutifully and affectionately seeks to prevent the boy's projected protest and to give him less dramatic but constructive things to do, a local anaesthetic to stop the pain the world is causing him. (Starusch tries, he says, to be sad and indignant at the suffering and injustice which his pupil hopes to banish, glumly strives to communicate the experiences which have made him the evolutionist he is, and greets the news of Scherbaum's renunciation with a mixture of apparent scorn and relief—the reaction of a man who has himself adapted, been broken or at least broken in, and who half regrets the development he recognizes as right.) Ill-defined it may be, but the schoolmaster's role in this presumably representative confrontation and in its outcome is not a negative one. And nor is that of the other two adults actively involved—the only other two.

The conscience-stricken Irmgard (sullied, as she sees it, by what she did and thought in her own late—"blameless"—Nazified teens) hopes for some kind of vicarious self-purification should Scherbaum do his thing. But such encouragement as she gives him repels, if only because of the turgid manner in which it—like most of what she says—is expressed. This crassly bombastic spinster, this flesh-and-cardboard schoolmarm is surely not spokeswoman for Herr Grass's culpable intellectuals? (Her subsequent engagement to Starusch, a man of some linguistic sensitivity, is one of the novel's implausibilities. *Davor*, in print, omits it.) And the preventive dentist? Again a two-dimensional figure at most, he has little firsthand contact with the champions of "demonstrative enlightenment" (Scherbaum's term for such schemes as the dog demo). Once contact is established, his commonsensical anti-demonstrative line somehow prevails; if there is conflict, as there could have been, we learn nothing of it. Whatever the dentist's trouble-free treatment of Scherbaum means (and irony is less foreign to Herr Grass than wishful thinking), he has no direct challenge to face from Scherbaum's kind either in the establishment, where, as father of three, his controlling role might be harder to sustain (I might be, there's no telling, we never meet the family. So where exactly are the wriggling parents, the eggers-on-who-should-know-better? Virtually out of sight. And what, for that matter, of those to the right and far right of centre, of any age, whose function in "this kind of problem and unrest" is significant and surely demonstrable? You can't have everything, it's true. But Krings and Kiesinger on the fringe are not enough.

First reactions to *örtlich betäubt* in German-language newspapers have been predictably mixed: like-warm at best. In a note announcing the first of three reviews in *Die Zeit* Herr Dieter Zimmer points out: (a) that the more critical the review the more awkward for Herr Grass not only as writer but also as electioneer; (b) that it might have been wiser and Herr Grass should have realized this to postpone publication until after the elections. Just how to assess the effect of *örtlich betäubt* on the SPD vote is not clear, but in any case Herr Zimmer is perhaps over-apprehensive: Herr Grass's new novel, however received by the critics, will be read; and it scores points which on balance are unlikely to benefit any major party more than his own. The better the scoring the bigger the prize, but even a small score does not go unrewarded.

Post-election reading for those who wish to brush up on Herr Grass's earlier narrative work should include a recently published monograph by W. J. Schwarz entitled *Der Erzähler Günter Grass*: the author gives an interpretative summary of the stories, characterizes the characters and the form and the language, passes past critics in review, concludes with authoritative enthusiasm, and appends a very full bibliography—all in 140-odd closely printed pages. Professor Schwarz has assembled an impressive volume of skilfully processed information and well-founded comment which could be of considerable use on both sides of the desk. One welcome feature is the thirty-seven page survey of good and bad articles, essays, &c., the originals of which are often difficult to obtain: a valuable supplement in fact to last year's princely collection of primarily German reviews edited by Gert Loschütz (*Von Buch zu Buch Günter Grass in der Kritik*). The survey draws quite heavily on material already printed in Herr Loschütz's volume, and it has only a short section on the drama and poetry critics. (Professor Schwarz's subject is the story-teller.) But criticism which has appeared outside Germany—mainly in English—is dealt with at some length and with some asperity. Among his concluding questions, Professor Schwarz puts one which has now been answered: where does Herr Grass go from here, that is to say from the massive performances of *Hundejahre*? He has gone for tackle problems which evidently and perhaps necessarily hamper his performance, which partly unmeshe the otherwise dazzling performer.

It is to be assumed that one of the problems created by Herr Grass's how to convey the *dazzle* and the rest to an English-speaking public is being worked out right now. Good luck to the translator. To do justice to *örtlich betäubt* will not be easy, and yet it sorely needs the fairest treatment. *Die Blechtrommel* was more robust.

Secker and Warburg hope to publish a translation of *örtlich betäubt* under the title of *Local anaesthetic* next April.

Straddling the wall

UWE JOHNSON: *An Absence*. Translated by Richard and Clara Winston. 61pp. Cape Editions. 16s. (Paperback, 8s.)

"Karsch, at that time approaching forty, was aware of troubles." This opening sentence with its elliptic terseness—we never learn Karsch's first name—vague premonitions and sense of the seepage of time is like a subliminal overture prefiguring the rest of *An Absence* (the novella Uwe Johnson subsequently expanded into *The Third Book About Achim*).

Middle-aged, paunchy, Karsch, an alimony-paying Hamburg journalist with a penchant for solitude, seems all set to savour the pale menopause when, disgusted by the excesses of mid-sixties politics, he quietly opts out—to be far from serious. The journey proves to be far from serious. The actress has in the interim of the Wall—considerable literary become bedmate for a cycling chum of talent and sharp political insight. pion—but like most excursions of the... He pares his sentences down to the polished hardness of pebbles, then lets them spread ripples of ... across the reader's mind as the flint ... quartz flashes among the ... The photographer lost his licence ... his exploding flashlight bulb ... member of the D.D.R. ... faint dead away ... now he applies monthly for reinstatement, insisting that the bulb had been purchased ... East Germany."

Above all Johnson shows his skill in choosing the right words to disperse the semantic fog that shrouds the truth about the D.D.R., eventually interviewing ... functionaries whose unwieldy ... gave him his first real ... East German country ... the "word become flesh ... than idealist philosophy ... Paint a row: "Am Anfang war" ?

To the Editor

Captain Swing

Sir,—I have read with much interest your review (September 11) of *Captain Swing* by E. J. Hobsbawm and George Rudé, though it is not always easy to decide whether any given passage represents *definite* statements by the authors, or your reviewer's commentary. However, I happen to have some knowledge of one area affected, the country-side between the East Kent and Canterbury and some, though not of the Goudhurst area, and can offer one or two answers to questions asked by your reviewer, and doubts expressed by him.

He regrets that so little verbatim evidence by rioters themselves survives; and the doubt this is true in general. But in Kent some very full contemporary accounts by rioters and examinations do survive, in the Quarter Sessions Rolls. My own suspicion (I see the authors tend to agree) is that here there was some sort of agreement, perhaps never clearly defined, that men who confessed would be sent to Quarter Sessions, where they need not fear capital sentences, and might be leniently treated; as on the whole they were. For some reason, instead of the usual dry summaries, the Clerk of the Peace has included in the Sessions Rolls very full detail of the statements made before committing justices. So in this area we do witness the riots through the eyes of persons involved, and thus the riots appear to have been more or less spontaneous. Two points only appear in the depositions that might be organizers. One is a man called Johnson. He appears to have been a farmer on the Sittingbourne and Isle of Sheppey border, and to have organized the assembly of agricultural workers in that area. Johnson was executed for his part in the riots. The other is the former naval man mentioned in your review. He too seems to have been an agitator on something more than a local scale, well primed with revolutionary ideas.

Why Hadlow? asked the reviewer. I do not think the answer is difficult to discover by inference. There is a connection between some members of a band assembled by "an illegitimate" as reported by Richard Swaine.

"Shall we destroy Gilbert's machine on Collick's?"

"Collick's, for Gilbert has promised not to use it."

So Collick's machine was wrecked A few weeks later a gang marched to Hadlow "crying hunting cries, 'Turn out!' and 'Lady Day!'" Two machines were destroyed; such hero we have the answer to your reviewer's "Why Hadlow?" We must assume from the conversation about Gilbert and Collick that the Hadlow farmer had refused to promise not to use his machines; so they were broken up.

The other points to which I would refer are simple. I think that either the authors or your reviewer have over-simplified the Poor Law issue. Stoppers harsh or humiliating treatment of the pauper was (before 1834, when it became the official policy of the Poor Law Board) not universal; it was adopted deliberately in some parishes—as Somerfield near Bexhill, where the local system of ... was ... against the casually annually chosen overseers) and work house masters. Abel, it would appear that this man was deliberately appointed by a Select Vestry (usually far less than the open Vestry of all householders) to cow the paupers. She had been showing too much independence: there ran Abel out of the parish on a dung-cart. But in another parish not so far away (Ticehurst, just in Sussex) there is evidence of a very different happy-go-lucky administration in the 1820s, in the form of a notice, still on view at a Ticehurst inn, warning the innkeeper that the overseers have been shocked by the sight of "our paupers" drinking away in his inn till eleven at night; they threaten to oppose the inn's licence unless paupers are sent home by ... later than ten.

... the attitude of magistrates, the very full account in the Kent Sessions Rolls of the Goudhurst assembly (demanding more a rise in wages, not concerned with threshing machines) and its dispersal by soldiers, shows considerable patience and humanity on the part of two of the Justices, the Rev. Phillip le Clare and the Hon. James William King. These restrained a colleague, Mellor, eager to use military force at once, and later gave evidence exonerating one of the rioters, Standen, from the serious charge laid by Mellor (a fellow magistrate) that Standen had struck King's fellow-magistrate, to recollection of being struck; le Clare that he observed no such incident. It seems here that the magistrates, however, determined to prevent riot, were (again ... opinion) not vindictive.

Finally, as regards the harshness of the government of the day, surely the suggestion of the late (and now, I think too much deprecated) John and Barbara Hammond is reasonable, that the Whiggish regime was out to show that it could be as severe in repressing activities dangerous to life and property as any Wellington-Tory government.

WRAY HUNT.

Quorum, Ashford Road, Newingreen, Hythe, Kent.

'Konek Landing'

Sir, I am afraid I recognize very little connection between your review ... and the book I wrote. I ... not have expected a reviewer to be confused by one major flashback on an otherwise conventional time sequence, and I did not know it was possible to abandon syntax. One can change syntax, but not abandon it. And I would have thought that any copy editor would have seen that it is not possible to be a multi-billion dealer on what your reviewer chooses to call a "decent" island. However, let that pass. What I cannot let pass, without comment is a reviewer who is apparently unable to distinguish between the first person and third person singular. His *one* major objection to the book is that, since Konek is "comatose" (incidentally, he is not), reality could not have been registered through him with such vigour. But I really must point out that the narrative is not written "through" this character at all, and that Konek is at all times referred to in the third person singular, unless of course he happens to be talking to himself or other people, when I believe it is quite conventional to switch from the third to the first person singular. It is not Konek, but your reviewer who is comatose.

EVA FIGES.

24 Fitzjohn's Avenue, London, N.W.3.

Johnson on Shakespeare

Sir,—With little reluctance I join the discussion between Mr. Donald Greene (September 4) and your reviewer of the Shakespeare volumes of the Yale Johnson (July 17). Your reviewer seems to be a university teacher of English; I do not know his identity and have not seen the Yale Johnson-Shakespeare. I side with him and declare an interest in Mr. Greene's objections to the Reynard Johnson.

As a ... teacher of English language ... country, I hope that my pupil—sixth-former, undergraduate, graduate—will first meet Johnson not in a massive Chaucer-to-Ginsberg college anthology but in the shelves in his home; that he will be a Johnson reader before he has to become a Johnson student. If we have to differentiate between Johnson as subject for enjoyment and Johnson as set-text, the teacher wants to find an ample selection which he can command for purchase. I am willing to urge a student to spend 30s. on the 959 pages of the Reynard Johnson; I could not stand there and advise him to spend seven-and-a-half times that sum on Mr. Sherbo's 1,100 pages.

Teachers teach students not so that they may have dipped into a quantity of "good" authors but so that they may develop the skill of using artistic artifacts for enjoyment and of exercising the faculty of assessing evidence. The spellings and punctuations of an eighteenth-century text may disturb and distract a student for ten minutes. It takes him to get used to them. I have not found in my experience of teaching students that they are an insuperable difficulty. Obsolete words do. But one cannot

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André Deutsch

get an education on a featherbed; it is surely important that, when a student is reading a piece of eighteenth-century writing, he should be reminded of the date of the object of study.

The great value of the Reynard Johnson is its price: apart from other selections, it presents entire *Rasselas*, *Western Islands*, *Savage*, *London*, *Vanity*, *Plan of a Dictionary*, and the prefaces to the *Dictionary* and to *Shakespeare*. No one should grudge spending thirty shillings on that even if the text were the most deplorable in the world. As textual editor of the Reynard selection I find many more faults in that twenty-year-old product than Mr. Greene mentions; but I *defend myself against* some *of his strictures*.

For some of the faults amassed by Mr. Greene I blush and cry peccavi. I grieve and grovel for the false concord on page 488. I consulted the wrong edition of Nichol Smith for The English Common Soldiers. I, in 1950, used a Warburton note as though it were Johnson's: Mr. Sherbo drew attention to the way editors had here blundered —in 1956. I printed "*Hervey's*" for "*H---y's*" on page 29: Mr. Greene argued in 1960 that "*Hervey's*" was an improbable expansion. I may have erred; I have not seen Mr. Greene's arguments. I erred in the good company of Nichol Smith and McAdam in accepting this "wild guess by some early annotator". Mr. Greene does *not* mention that three pages earlier I *had* pointed out what the first-edition reading was—any more than he mentions the "Note To Second Edition" which, on page 12, draws attention to Mr. Sherbo's finding in the matter of Warburton.

"*The textual editor has an obsession with very early editions*", writes Mr. Greene. He has. And he doesn't object to the question-begging use of the word "obsession" if it helps Mr. Greene's argument. When a student or any reasonably literate reader reads Johnson, he should want the best available evidence of what Johnson actually wrote. In my view the first compositor is a better witness than a twentieth-century editor. He is an unconscious witness; he had an author's manuscript before him and he set type from it. He is a contemporary witness, not a two-centuries-later advocate.

Later editions of any author may contain corrections and revisions. They can also be relied on to contain a growing midden of errors. I knew perfectly well, twenty years ago, that Johnson corrected and revised. I knew also (see the various versions of the preface to the *Dictionary*) that he revised carelessly. I do not have the faith in authors' second thoughts that Mr. Greene has. Will the Yale Henry James use the New York Edition as copytext?

With regard to the practice of providing a reader with a text that offers the anomaly of modernized punctuation in unmodernized spelling, I stand beside your reviewer. How long does a fashion in punctuation last? Here are a couple of lines of sixteenth-century verse—

Graunt me sweet Lady this, this graunt,
kinde pittie requesteth
Teares and sighes make a suite, pittie
me, pittie my suite:

—and here, published early this century, are the same lines modernized in spelling and punctuation lest the reader be distracted:

Grant me, sweet Lady! this! This,
grant! kind Pity requesteth!
Tears and sighs make a suit! Pity me!
pity my suit!

The date is out for such frilly fusspottery. But does it differ all that much from the modernization of spelling and punctuation in Mr. David Vieth's edition of Rochester (Yale University Press, 1968)? Here is Mr. Vieth's copytext for six lines:

But pox of all these *Scriblers*, what
do'e think.
Will *Souches* this year any *Champoone*
drink?
Will *Turene* fight him? without doubt
says *Huffe*,
If they Two meet, their meeting will be
rough.
Damn me (says *Dingboy*) the *French*,
Cowards are,
They pay, but the *English*, *Scots*, and
Swiss make *War*:

and here is the *1968* version (price 90s.; price of the Pinto paperback, 8s. 6d.):

"But pox of all these scribblers! What
d'ye think:
Will Souches this year any champagne
drink?
Will Turenne fight him? Without
doubt," says Huff,
"When they two meet, their meeting will
be rough."
"Damn me!" says Dingboy. "The
French cowards are.
They pay, but th' English, Scots, and
Swiss make war.

If Mr. Greene wishes to add to his collection of my sins, I can help him. I accept Mr. William Keast's views on how to edit the preface to the *Dictionary*. I ought not to have used the second edition of *Savage* as copytext. I should today muck about with the text of *Rasselas* in a manner which the Yale committee would deplore. If Mr. Greene collects literals he can find in the fair sample of the two pages 514 and 515 no fewer than five. I deplore almost passionately the behaviour of our Greek compositor.

I have said that I prefer the evidence of the original compositor to the whims (guesses? extrapolations? — Mr. Greene's word would be "discriminations") of a present-day editor. ("Where are the discriminations of yesteryear, Father?"—"Take a look in Bentley's *Milton* and Warburton's *Shakespeare*, my boy.") I do not understand Mr. Greene's words about my "training" and do not know whether they are guess or discrimination or what; "It was in work of [the Elizabethan and Jacobean] period that the textual editor of the Reynard Johnson was trained", he writes. I have had no training as an editor. *A force de forger on devient forgeron.* My training in editing comes from editing. I learnt at school something about the textual criticism of Latin and Greek authors. I have studied the editorial practices of Bentley, Porson, Dyce, Birkbeck Hill, Housman, McKerrow and others. Are there places where you can find a course of training as an editor? No trainer lies behind my work on the text of the Reynard Johnson. For its virtues and its vices I must take responsibility.

Rupert Hart-Davis asked me to do the job. He offered me no editorial committee and, if I may do some guessing, he wished to publish a book for ordinary people to buy—not to rely on a captive purchasing-group of university libraries plus additional income from other publishers willing to pay a licensing fee to reprint. I had always thought that when Housman inscribed his edition "*In usum editorum*", he was being satirical: Hart-Davis's Reynard series, I imagine, was intended to be *In usum lectorum*.

JOHN CROW.
The Athenaeum, London, S.W.1.

'The Dancers Inherit the Party'

Sir,—Mr. Ian Hamilton Finlay (September 18) claims to justify his charge that he "did not see page proofs" of the volume of his poems published under the above title by our client, Mr. Stuart Montgomery, the Fulcrum Press, by reference to a letter from us. He suggests that Mr. Montgomery's "best course is to answer the charges in a precise and factual way". These are the relevant facts:

1. Mr. Finlay saw, passed and praised galley proofs.

2. The publisher was under no contractual obligation to submit page proofs to him for correction, nor did Mr. Finlay ever ask to see page proofs.

3. A few days before the paperback edition of the book was published Mr. Finlay was sent, by Post Office Special Delivery, a package containing glued (not sewn) pages of the book in an unprinted paper binding.

4. Mr. Finlay refused to accept the package, which was returned, unopened, to Mr. Montgomery.

5. As we pointed out in the very letter to which Mr. Finlay has referred—a without prejudice letter written to his solicitors—"Had he chosen to open the package sent to him early in July and had he raised any matter of which he was entitled to complain under the contract at that time, our client would certainly have held up the publication . . . of the paperback edition of the book to make any necessary correction. In that case only very few copies at most would have been sold uncorrected."

6. Mr Finlay has wrongly claimed that we had apologized for an inaccurate assertion by us that he saw page proofs. Such an assertion would, indeed, have been inaccurate in the circumstances summarized above: but we have not made it.

7. We had apologized for erroneously referring to "the package containing a copy of the paperback edition of the book as a page proof copy sent to [Mr. Finlay] for correction", copies of that edition having at the time of its despatch been printed.

Whether or not the book as sent to Mr. Finlay and returned by him unseen may properly be described as "a page proof copy . . . sent for correction" is beside the point. Will Mr. Finlay now apologize to Mr. Montgomery?

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'Still Life with Raspberry'

Sir,—Mr. Whiting (September 18) is easily satisfied. The four pages of strip-like drawings of George Brown and Harold Wilson look shoddy and blurred; the engraving after Francis Wheatley is hopelessly grey: while if the original Hogarth frame of the Gillray parody was black (as such frames normally are) it is certainly a medium grey in the reproduction. I should be extremely surprised if Mr. Steadman himself denied any of this, and although I agree that otherwise the reviewer can only guess at the originals I just cannot believe that the Bacon parody, so lively in drawing and conception, is really so flaccid in tone as the book makes it.

YOUR REVIEWER.

Charles XII

Sir,—In reply to Count Björn von Rosen's interesting letter (Sept 18) I should like to make the following comments.

The distance between Trelleborg and Ystad is fifty-two kilometres or just over five Swedish miles but, since Professor Hatton stated that she had converted distances to *modern* kilometres and miles and because the statutory modern measurement in Sweden is kilometres, your reviewer took Professor Hatton's miles to be English miles, as any English reader normally would.

The reference to Charles XII's belief that Armfelt was making a general retreat derives from Marcks von Württemberg's interview with the King in late September when Charles was very much alive. This interview was recounted in Marcks von Württemberg's report of 1728, printed in *Karolinska Krigares Dagböcker* (ed. Quennerstedt) XII, pp. 422-5.

Frederiksten and Frederikshald are, of course, different places, but the latter is often referred to as "the fortress of Frederiksten" because it is the strong point guarding the approaches to the town.

It is common knowledge that Charles's indifference to exposing himself to enemy fire was a great source of anxiety to his officers and men. His nonchalance and obstinacy in this respect at Frederikshald were so marked that Professor Hatton comments on it at some length and most convincingly.

The bravery and linguistic abilities of Charles XII's adjutant-general Count Gustaf Frederik von Rosen are legendary. He accompanied Charles on his ride to Stralsund, together with Count Otto Fredrik von Düring, while Count Ture Bielke, as Count Björn von Rosen says, led another group of riders. Nevertheless Friedrich Ernst von Fabrice in his *Memoiren* states that Count Ture Bielke was frequently thought to be the King of Sweden, which is not surprising because, according to Fabrice, Count Bielke was dressed in Charles XII's clothes, wore his gloves, and carried his sword and his *étuis de mathématiques*. This account is confirmed by the report of Count Johan Welczek, the Austrian Field-Marshal.

YOUR REVIEWER.

The Cornish in America

Sir,—I am grateful to your correspondent with the un-Cornish name of John-son for suggesting an alternative meaning of the surname Trehane (Aug 28). I should like to adopt it, but it was another authority who suggested the meaning, "homestead of John".

Apparently both are possible: what is one to do when the doctors conflict? Take the best advice one can get and get on with the job, is my answer. Similarly with the name of Trebilcock. I should have preferred my own interpretation: Tre-bulgh-quick, "the homestead at the clearing in the wood". But the leading Celtic scholar at Oxford suggested rather "Bill Cock's homestead", so, with my well-known deference to expert opinion, in a field where I do not pretend to expertise, I reluctantly accepted his view against my own preference.

Your correspondent knows very well that my point against the footballer Trebilcock was not what he says: it was not on the score of ignorance, but was directed against *deforming* a good Cornish name into Trebilco!

The Grand Bard of Cornwall suggests that "Trebilcock" may mean "the homestead of Red Bill" (compare *goch* = red, in Welsh). This seems to me much the best suggestion, and I bow to his superior knowledge.

A. L. ROWSE.
St. Austell, Cornwall.

JEAN-FRANÇOIS REVEL

French writer and journalist

The literary prize system

ONE SMALL FACT concerning this article is rather a good illustration of the writer's condition in respect of money: towards the beginning of August, I was telephoned by the *TLS* and asked if I would write about literary prizes in a special symposium on "Money in Writing". In the course of this conversation, perfectly logically, I began by turning the offer down through lack of time and then, without [illegible], accepted it. Between us we clarified certain broad outlines of the question, and then the number of pages and the last date for receipt of the copy were fixed with exactness. A few days later, I received a letter from London confirming the essential points of our conversation.

This was extremely common-sense and civilized. But neither over the phone nor in the letter was there the slightest indication of what sum of money the *TLS* was proposing to put at my disposal in exchange for my labour. For my part, I did not dare to make any inquiries; such curiosity always seems in poor taste. Obviously, there isn't in the modern world (or in the ancient world either) any other type of transaction in which everything is specified by mutual agreement except the price.

It will be answered that what we were here was not exactly a commercial transaction, that the exchange of views between the editor of a journal and myself is to be explained first and foremost by a pre[illegible] intellectual interest in the subject in question. Agreed. But it is true that most actors are [illegible] primarily in the theatre and most conductors in music, but an actor has never been known to [illegible] a concert without the amount of his fee ever once being [illegible]. An actor may perform for nothing on behalf of some charity or cultural body, but this clause will always be clearly stipulated in advance.

In the sphere of the plastic arts, and in Italy, from the fourteenth century onwards, meticulous contracts between painters and sculptors and the religious orders, corporations or municipalities which commissioned work from them. On the other hand, we had to wait until the middle of the nineteenth century for the principle of [illegible] to be more or less recognized and, indeed, until the middle of the twentieth for these to be effectively protected, and then only in a number of countries. But the psychological climate has hardly changed. The financial negotiations which are an accepted thing for the painter are undertaken by the writer only shamefacedly and as it were peripherally. Unlike the work that is created in space, the feat of the virtuoso or the voice of the tragic actor, the only relations which what is written seems able to maintain with money are accidental, involuntary and extrinsic.

It is not my intention to look for the reasons for these differences, simply to acknowledge them and to ask myself whether they are not, in actual fact, one of the sources of literary prizes. Are these prizes not, indeed, a form of indirect remuneration for an intellectual product unable to survive on its direct remuneration? In point of fact there have always been literary prizes: prizes for tragedy and comedy in antiquity, poets laureate, troubadour contests, [illegible] Academies of various European towns in the eighteenth century, for texts written on topics set in advance and put up for competition (this, as we know, is how Rousseau began, when he wrote the *Discours sur les sciences et les arts* for the Academy of Dijon).

Prizes are a way of providing a writer with a sort of working bursary. Anyway [illegible] the same [illegible] and with the function, that the Goncourts looked on the institution of their prize, which was to allow a young writer to devote himself fully to creation for two or three years. This, so to speak, is the classical phase of the literary prize. Having been picked out by the jury, the author receives a "parallel" salary which the ordinary commercial net work cannot bring him or at least moral encouragement and a small slice of notoriety.

But after this classical phase which also applies for the debutant pianist or the young theatrical troupe the modern literary prize came into being: a completely new phenomenon in that the announcement of the awarding of the prize sets off a movement to buy among the public itself. It is this ability to set the commercial machine going, to activate demand and open up a market, simply by pronouncing the name of an author and the title of a book in front of the press microphones and cameras that is the unprecedented enigma of the literary prize and peculiar to our own time. Each year, critics and sociologists [illegible] the same stupefaction the mysterious [illegible] of the opinions of a jury of whose composition they are ignorant, can incite two or three hundred thousand people to buy the work of an author whose name most of them had not even heard of twenty four hours earlier and whose subsequent books they will not buy. The miracle of the artificial best seller, of the parthenogenesis of success (a success very often without a sequel), is peculiar to literature, it is never as clear-cut in other spheres, not even under the flash-bulbs of film festivals.

This mobilization of purchasing power at a fixed date every year in favour of a few books constitutes a radical mutation in the age-old institution of literary prizes: from this point on, in fact, literary prizes have begun to interest not only authors, but also publishers [illegible]. The sums which the [illegible] regime devoted to the subsidy of literature fell into the pockets of those who created literature. These days, the voluntary contributions made by buyers of books [illegible] essentially publishers, distributors and bookshops. For, with very rare exceptions, a writer cannot hope to win more than one major prize in his lifetime (Roger Vailland won the Prix Interallié in 1945 as well as the 1957 Goncourt; Malraux won the Interallié in 1930 for *La Voie royale* and the Goncourt in 1933 for *La Condition humaine*). On the other hand, a publisher may very well hope to win one of the [illegible] prizes every year or every second year.

There are more than [illegible] literary prizes in France, but only five of them have the power to influence sales, primarily the Goncourt, the Renaudot and the Femina, and to a lesser extent, the Interallié and the Médicis. To these one must add two prizes which have lately become quite good "sellers", the Académie Française's novel prize and the Prix des Libraires, consolation awards not to be despised. To land one of the three big prizes, the Goncourt especially, completely alters a publisher's balance sheet for the year. This is the magic wand which suddenly, for an edition of 250,000 copies and a book costing 25 francs, which is the present average for a Goncourt winner, assures them profits of around [illegible] francs, to which will be added translation rights and quite often film rights which could easily double that sum. (Some Goncourt winners do not sell [illegible]. These are the "bad" Goncourts; some of them sell 400,000 or even more.)

When you realize that the goldmine in question frequently depends on a single vote in the jury, you can imagine in what state of nervousness publishers find themselves from the end of September onwards. Their short-term policy consists in assiduously courting the juries. The long-term policy consists in getting their men on to the juries and, every time a member of the Académie Goncourt or the Renaudot jury dies, trying to get him replaced by a "house" author, and, if possible, by a writer who is at the same time a "functionary" of the publishing house, that is a member of the editorial committee.

From time to time, unverifiable rumours go the rounds about the sums that [illegible] "under the table", or about less crude methods of corruption. Everyone deplores the "fixing" of prizes, but no one is prepared to give it up,

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for the good reason that the "wheel turns" and everyone can hope that one day his own number will come up. Even the virtuous writer who "refuses" a prize—like Julien Graeq in 1951—cannot prevent the public from buying his book, which goes on being, commercially, a "Goncourt" whether the author agrees or not.

Along with the intrigues, there are also regular denunciations of the influence which the existence of literary prizes exerts on the actual way publishing firms are run: publishers, the argument goes, publish far too many mediocre small novels *on the grounds that one of them may make the grade. Moreover, it is readily said,* between September 15 and December 10, our literary life is completely stopped up by this fuss about the prizes; it is all publishers and critics and the like can think of. . . .

What is more serious is that the institution of prizes is only of very partial service to literature. In the first place, for a book to win a prize it has to be a novel. Thus, this prime stimulant to book sales operates as if neither poetry, history, philosophy, memoirs, drama, essays, criticism or biography were part of literature. All these different genres have their own prizes admittedly, but these lack the commercial influence of the Goncourt or the Renaudot. Although the Goncourt brothers' will lays down that "other things being equal the novel shall *be preferred* to the other genres", the Prize has never been awarded to a work of non-fiction.

Now it is hard to believe that in sixty-five years there have been no essays or collections of poems superior to the novel crowned in any one year. What is certain is that *Alcools* or *Regards sur le monde actuel* would never have sold the 200,000 or 300,000 copies in three months of a "good" Goncourt. What is more, the public would have been put off by works that were too difficult and would have turned away from the Goncourt, thus depriving it of its magic influence.

The fact is that the literary prizes which are commercially effective are exclusively concerned with "entertainment" literature. It may happen that a fictional "entertainment" is at the same time a major literary work, and there is then no reason why it should not be crowned, but this is pure chance and the first of the two qualities is the one which really counts. Whenever a book which does not, above all, tell a good conventional story carries off a prize, the public is confused, sales do not reach their customary level and the jury is quick to correct its aim the following year.

If it is to keep a certain cultural prestige, the prize has to follow the modern novel and its development, but it does so with caution and without losing sight of the needs of the public for a traditional narrative. When a prize like the Médicis was created in 1958, in order to encourage avant-garde writing in particular, this obliged the other juries to take care not to be finally catalogued as "fuddy-duddies". But all in all, the function of the big literary prizes is quite clear: it is to choose, from out of the ocean of "entertainment" novels and to draw to the attention of the customers, the three or four books which represent what the public at large has the time to read and the will to pay for each year. Luckily, there are other best-sellers apart from the prize-winners, but these can never be predicted, whereas the prize-winners can.

One might next ask oneself whether, even though they act as if literature began and ended with the novel, the literary juries have at least had a beneficial influence on the art of the novel itself. As far as this goes, it is pretty horrific to run one's eye down the list of the books that have won the prizes since they were founded (Goncourt, 1903; Fémina, 1904; Renaudot, 1926; Interallié, 1930). Aside from a few illustrious names Proust, Malraux, Céline, Saint-Exupéry and a few daring choices Paul Nizan, Julien Graeq, Michel Butor, Jean Pierre Faye, J. M. G. Le Clézio -the proportion of names and titles that no longer mean a thing is alarming, especially where the passage of time is involved as well and one examines the period before 1940 or even before 1930.

In conclusion, one might then say that in a market economy the literary "supply" is always superior to the demand, or in other words that there do not exist sufficient customers to make the annual output of French publishing as a whole (some 5,000-6,000 new books) viable. Literary prizes are thus a way of artificially polarizing an inadequate purchasing power and of concentrating a significant proportion of this on to a few privileged titles capable of pleasing a large public that is belonging exclusively to fiction. But it is obvious that a public which buys books under these conditions is not an adult one and that in a literary civilization founded on judgment rather than publicity, prizes would not be needed; they would either vanish or fill quite another function, the function they should always have had: of coming to the aid of difficult books and of those who write them.

German lit.

AUGUST CLOSS and others: *Twentieth Century German Literature.* 433pp. Barrie and Rockliff: Cresset Press. £3 3s.

One-volume literary histories should be examined chiefly for method and presentation. What immediately appears to distinguish Professor Closs's *Twentieth Century German Literature*, the third volume to appear in the "Introductions to German Literature" series, from other handbooks of the same kind is that much of the matter which normally makes literary histories unreadable—authors' dates and titles and dates of works—is relegated, where it should be, to the bibliography. Unfortunately, Professor Closs often seems to be unable to resist repeating such information in his text. Thus we have the entirely superfluous sentence: "Stefan George was born near Bingen in 1868 and died in Minusio near Locarno in 1933." This has no relevance whatever to what follows and is just, perhaps subconscious, padding.

This volume is in fact almost worth its rather high price (especially for students) for its bibliography alone: called a "Student's Guide" it occupies some 240 pages. Besides the usual sections on general critical and reference works, this has three particularly valuable features: a list of German periodicals at the turn of the nineteenth century, and a list of contemporary ones; a section entitled "Leading contemporary German authors of works in philosophy, theology, psychology, aesthetics, sociology, economics and journalism" (Ernst Bloch is a notable omission, and it is equally surprising to find Walter Benjamin dismissed as a "friend of Adorno"); and a magnificent 200-page select bibliography of individual authors, giving details of works, translations, criticism and brief biographical and critical notes.

The text proper is in three sections all coming right up to the 1960s: two by Professor Closs on poetry and drama, the introductory chapter on the latter being provocatively entitled "Is tragedy still possible in the twentieth century?" and one by Professor Roger Cardinal on the novel. Rather than the usual plodding catalogue of all the major and many of the second-rank novelists, with the ever-predictable division of space—most for Thomas Mann, slightly less for Kafka, then Hesse, and so on, Professor Waidson has wisely decided to focus on twelve "outstanding novels". Drama, a more coherent genre, is better treated in panoramic fashion, and, though brief, Professor Closs's essay asks many of the right questions. And in the section modestly entitled "Poetry" he has managed to interweave an outline of the main phases of twentieth-century German literature, including interesting chapters on Nietzsche, Expressionism, Nazi literature and East German literature, with his discussion of the poetry from Arno Holz to Wolf Biermann. Professor Ivor Keys is allowed a mere twenty pages for a rapid survey of German music from Mannesang to Henze. (All will be treated in the volume on the nineteenth century.)

It is unfortunate that Professor Closs's own text is rather untidy and obtrusively erudite: the multitude of "cf."s, detailed references and other parentheses, while sometimes interesting, break the continuity and will merely confuse the novice. Nevertheless, this is by far the most up-to-date, useful and usable general work in English, and it should prove indispensable to undergraduates—in view of which a paperback edition should appear without delay.

French a-lit.

CLAUDE MAURIAC: *L'Alittérature contemporaine.* 384pp. Paris: Albin Michel. 24fr.

Claude Mauriac has now modernized an earlier collection of essays under the same title which, as he notes, was especially successful outside France. This is not surprising; M. Mauriac's brief studies of influential "a-writers" were written as regular contributions to French literary periodicals; they are intelligent, bland and helpful, and stop well short of the complexities of the French critical mandarinate. But they do not pursue the analysis of individual works very far or very convincingly, and *L'Alittérature contemporaine* is a book for tourists of the country surveyed, not residents.

M. Mauriac defines "alittérature" in a figurative way, as a continuation of the search for sincerity, or an ultimate *mise à nu* of the romantic temperament, but by no [illegible] writers he discusses [illegible] thought of themselves as [illegible] Indeed, in one case [illegible] of Roger Caillois, M. Mauriac [illegible] notes [illegible] for inclusion [illegible] writer.

One of the most valuable chapters of *L'Alittérature contemporaine* are not those in which M. Mauriac deals with the much worked-over figures, such as Kafka or Ionesco, but those where he assesses the work of highly interesting but less publicized writers: Caillois, Michel Leiris, E. M. Cioran or Jean Cayrol. As a novelist of considerable formal dexterity, himself, M. Mauriac is predictably sound on the practices of the New Novelists, though even here, when he gets down to details, he seems to misinterpret the function of meticulous description in Robbe-Grillet. On the present avant-garde M. Mauriac has very little, apart from a few pages on Philippe Sollers which display a good deal less sympathy for their subject than the other essays. *L'Alittérature contemporaine* ends with an interview between M. Mauriac and Pierre Dalx, reprinted from *Les Lettres Françaises*, which is very revealing about his own preconceptions and about the rational rejection of surrealistic self-indulgence. The coherence of the essays as a collection is more than once imperilled in this way and their joint title exposed as mildly opportunistic.

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Portrait of a king

ROBERT ASHTON (Editor): *James I by his Contemporaries.* 290pp. Hutchinson. 42s.

This is the third study of James I to appear in just over a year, and Professor Ashton has chosen a new approach by selecting contemporary extracts which comment directly or indirectly upon James's career and character. He has collected 128 pieces, all but a few from printed sources. They deal with the king's qualities as a philosopher and a diplomat, cover his dealings with Anglicans, Catholics and Puritans, and illustrate his relations with his favourites, family, court and subjects, his early experiences with the Scottish nobility, and English reactions to the melancholy last years as he slid into dotage. With helpful introductions to each of the sections developing these themes the reader is implicitly invited to draw his own portrait of James.

He will be unlikely, however, to discover anything new, because the author has chosen to follow the well-trodden paths of annalists, historians and gossips like Anthony Weldon and Francis Osborne, Bishop Goodman and Thomas Lucas, Sir Ralph Winwood and Arthur Wilson. Many authors used here were written after the event though in the strict sense they were contemporaries with James; they had long made up their minds about the king; and they selected their anecdotes to illustrate their opinions. A student will wish for more accounts written contemporaneously with the events, where the detail is fuller, the significance of an episode may not be clear to the writer, and there is more scope for interpretation. Acknowledging that historic and memoirs bulk very large in this work at the expense of first-hand accounts from letters and diaries, Professor Ashton argues that the reflections of "thoughtful contemporaries" upon events in the reign are of particular value to the historian, though presumably not as materials for a biography of the king.

The usefulness of this selection of documents does indeed lie in the incidental information it gives about Jacobean society and politics, rather than the king's personality. A letter from Lord Thomas Howard is a revealing illustration of the absolute necessity to temper any suit or advice with flattery and trivialities: "The room nearest whereon the King rideth every day, must not be forgotten to be perfumed." From a number of extracts there emerges a remarkably full picture of the sordid but rewarding business of grooming young men for the King's favour. The Countess of Suffolk "daily curled, and perfumed their breaths", the Howards tried to oust Buckingham by "tricking and pranceking up" their pretender," washing his face every day with pusset curd", and George Abbot, Archbishop of Canterbury, whose principles led to a clash with the king over the Essex divorce, promoted George Villiers against Robert Carr, philosophically reflecting "one nail (as the proverb is) being to be driven out by another". Students will find this book helpful in giving life to accepted views of the king's character, but after reading so many opinions about him they may wish that Professor Ashton had not decided against including extracts from James's own letters, speeches and polemical works. Such a complex man must be heard before he can be judged.

The trade in wooden walls

A POLAK: *Wolffs & Dorville, et norsk-engelsk handelshus i London under Napoleonskrigene.* English summary. 256pp. Oslo: Universitetsforlaget. Kr. 48.

While France and England were locked in their long and bitter struggle for political and commercial supremacy, the smaller maritime powers of Europe, the Netherlands and Denmark-Norway, were able to reap rich benefits as long as they could remain neutral. The period from about 1750 to 1807 in particular is known in Danish history as a time of prosperity, of commercial advance and domestic reform.

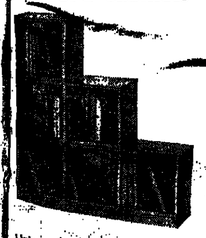
One of the most important factors in Dano-Norwegian success at this period was the timber trade from southern Norway into London. From about 1780, England was the most important customer for Norwegian timber, and from the last years of the seventeenth century until the Napoleonic wars, the trade was conducted by Norwegian merchants settled in London. They acted largely on commission, as intermediaries between Norwegian exporters and the English builders' merchants and shipyards, especially, in those warlike days, the naval shipyards. The war periods of 1776-83, and 1793-1807, in particular, were boom times for the timber trade of the neutral Dano-Norwegian kingdom.

The firm of Wolffs and Dorville, described in Dr. Polak's book, was the greatest of its time. It was founded in 1767, and led the trade until war conditions led to the bankruptcy in 1807 which ended the business during those days. It carried on many of the functions of a modern bank, side by side with its normal trade. Wolffs gave short-term credit to their customers through their usual bill transactions, and regular customers often had extended credit. Norwegians with money to invest would often send it, not to be banked in Copenhagen, but to Wolffs, who would place it partly in British government stocks, and partly in the private enterprises of that first age of the industrial revolution.

From 1787 until the bankruptcy the Wolffs were leading figures in the Dano-Norwegian consular service. From 1793 the firm acted in hundreds of prize-court cases, where Danish or Norwegian ships had been arrested by British warships on suspicion of carrying contraband. Even after the outbreak of war between Denmark and England in 1807 a shadow consulate was maintained, which continued to defend cases in the prize court, and rendered assistance to thousands of Danish and Norwegian sailors imprisoned in appalling conditions.

Dr. Polak has produced a fine work of scholarship, and an intensely interesting story, from the dry commercial papers of a bygone age. Her book is handsomely printed and illustrated, and we are taken intimately into the commercial world of the late eighteenth and early nineteenth century—especially the little colony of Danes and Norwegians in London, whose lives and actions give us a vivid picture of the times.

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Royal prerogative

PAUL L. HUGHES and JAMES F. LARKIN (Editors): *Tudor Royal Proclamations: The Later Tudors:* Volume II, 1553-1587. 546pp. Volume III, 1588-1603. 490pp. Yale University Press. £18 the set.

The first volume of this collection of documents was published five years ago. It contained the text of royal proclamations issued during the reigns of Henry VII, Henry VIII, and Edward VI. The editors have now completed their plan in two more volumes which include the text of all the royal ordinances (so far as known) issued by the last two Tudor sovereigns, Mary and Elizabeth I. The material is considerable. During her short reign of five years Queen Mary produced sixty-two such orders, while Elizabeth I, during her long reign of forty-five years, achieved a grand total of 377.

Indicative of the hazards confronting the editors, who have done their work admirably, is the appearance in the third volume of an appendix in which twenty-five proclamations of the early Tudors, plus a partial text as an addition to another, appear, all of them found too late to be placed in their proper chronological order among the texts printed in the first volume. Conscious that there could be more such discoveries, the editors solicit information about any texts they may not have encountered belonging to the two last Tudor reigns.

Although only a few years have elapsed since the first volume of this most acceptable contribution to the sources for Tudor history appeared, it is interesting to note how often references to it are making their appearance in recent specialist literature on the sixteenth century, a clear proof that this enterprise was fully justified.

The test for inclusion in this work is defined by the editors as "a public ordinance issued by the sovereign in virtue of the royal prerogative, with the advice of the Privy Council, under the Great Seal, by royal writ". Two comments may be made. First, the size of this collection is a striking reminder of the extent to which the Tudor monarchy made legislative use of the royal prerogative, a subject calling for the fuller consideration which this material makes possible. Secondly, the comprehensive variety of topics with which these orders were concerned—for example, sovereignty, foreign and domestic affairs of all kinds, money, prices, trade, agriculture and religion—make them an impressive source of information on almost every aspect of sixteenth-century life. This is a work for which a place must be found in every reference library catering for specialists in Tudor history and literature.

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Being and being said

BRICE PARAIN: *Petite métaphysique de la parole*. 173pp. Paris: Gallimard. 11fr.

Brice Parain who, at the age of seventy, was awarded the Prix des Critiques in June of this year, deserves to be better known in this country. His reputation in France rests mainly on his philosophical works (*Essai sur la misère humaine, Essai sur le logos platonicien, Recherches sur la nature et les fonctions du langage, Sur la dialectique*), but he has also published several novels and a remarkable autobiography, *De fil en aiguille*, which appeared in 1960. One of the best expositions of Parain's thought remains the article which Camus wrote in 1944—an article, incidentally, which also is illuminating on Camus's own view of language.

During the past thirty years, in fact, Parain's main work has been a sustained meditation on the phenomenon of human speech and communication. At the same time he has remained remote from the main movements in linguistics in the sense that his approach is philosophical rather than historical, psychological, semantic or stylistic. He is not concerned with internal and structural, or external and anthropological, problems of language. He focuses attention on the status of the words which we speak or write. We know ourselves and the world only through the intermediacy of language. If, therefore, the "truth" of our language is called in question we are near to having to affirm, as Gorgias did in opposition to Protagoras, that "everything is false".

Parain begins his latest essay, *Petite métaphysique de la parole*, by emphasizing the lack of adequate correspondence between the individual and his vocabulary. At the most general level we sense a dualism between our experience and the transformation of that experience into verbal expression. This may seem to be nothing more than evidence of the approximate nature of words, yet the conflict between human beings and their speech is more fundamental than this. There also exists a radical distinction—made notably by Kant—between "existence" and "conceived existence". No doubt this is what Parain has in mind when he writes: "Parler consiste à transformer le monde de l'existance en un monde des mots, par conséquent à le supprimer dans sa manière propre d'être." And he adds later: "Le langage . . . est un instrument de mort." This seems to amount to saying: I verbalize, consequently the world is not, therefore I do not exist. Between "being" and "being said" there is a gap which, Parain claims, no dialectic can bridge.

Brice Parain is quick to draw certain moral consequences from this philosophical dualism and to point out the "doute terrible" extending beyond what we say or write. Imprecision, inadequacy, unintentional distortion and plain bad faith are inseparable from language. In one way or another we communicate what we do not know and know what we cannot capture in words. The dualism points up, in fact, a moral ambiguity in language which, because I can say anything and everything whether it "represents" me or not, enables me to use words as a means of convincing others—or myself—of the truth of my untruths. It is a short step from this to what Parain calls "le risque du caprice" or, more disquietingly, to "le goût de la domination". Indeed, these tendencies are encouraged by our word-intoxicated age in which

> ce sont les paroles seules qui sont considérées: elles sont enregistrées, mesurées, pesées, peut-être adoptées ou rejetées, les sentiments et les actions n'ayant qu'à s'y conformer, ou même étant négligeables.

Language has become an all-pervasive modern servitude. In the sphere of language freedom involves an unremitting struggle against the tyranny of words, a refusal to be subjugated by the verbal manifestation of ideologies and creeds.

In discussing the possible metaphysical consequences of the language/experience dualism, Parain expresses himself in more tentative terms although his own personal position is strongly suggested. He rejects the view that language is a human creation just as he discounts evolutionary and immanent explanations of its development. In a characteristic passage he writes:

> La doctrine de l'évolution est séduisante parce qu'elle semble ne faire intervenir aucun élément surnaturel. Mais il faut tout de même admettre le passage du silence au langage pour terminer le récit. Qu'est-ce qui est le plus choquant pour l'esprit? Dieu ou cela?

Some pages later he argues that a direct correspondence between men and their language would alone convince him that man *is* the sole originator of his own verbal means. It could still be argued, of course, that the gap between men and the words they use is to be explained, in *non*-transcendental terms, by the theory of a collective origin of language. Parain comments: "Maître pour maître, j'aime mieux Dieu que la société."

God is thus posited by Parain as a way of accounting for the dualism that exists between man and his language. Inevitably, just what is meant by "God" in this context is something requiring a good deal of clarification. We are dealing only with a hypothesis, although a strongly felt one on Parain's part. He places his own inquiry in context by suggesting, in more general terms, that we may be nearing the end of a period in philosophy dominated by the reason of transcendence a period which has led to a widespread sense of absurdity and manifold expressions of nihilism and despair. The belief in transcendence associated historically with the Middle Ages ended eventually with feelings of growing constraints and enslavement —grace, predestination, &c. Our own century, in its opposition to transcendence, has experienced a different kind of servitude—what Parain calls "des embarras contraires, ceux à la liberté". The value of this latest essay lies in the fact that it points to one of the preliminary steps essential for any solution of our new dilemma. We must understand better the nature and significance of language at a moment when it—and through it many other things—threaten to control and then engulf us.

Voltaire revised

THEODORE BESTERMAN and others (Editors): *Complete Works of Voltaire, Correspondence*. Vol. 85, December 1704-December 1729. 469pp. Vol. 86, January 1730-April 1734. 499pp. 105 Sw.fr. each. *Notebooks*. Vol. 81. 430pp. Vol. 82. pp.431-790. 145 Sw.fr. each. Vol. 59: *La Philosophie de l'Histoire*. Edited by J. H. Brumfitt. 334pp. Geneva: Institut et Musée Voltaire. University of Toronto Press.

Theodore Besterman, whose biography of Voltaire was reviewed here last week, is in the process of creating a crowning memorial to Voltaire, by editing the complete works.

Not since the last edition by Moland in 1877-85 has there been such an undertaking; and never has there been a critical edition of Voltaire in entirety. The task is enormous, the problems daunting; but so too one might have thought when the *Correspondence* began appearing in 1953. The name of Besterman on the title page may inspire us with the confidence generated by Voltaire's dynamic editor, that in the years ahead we shall see a complete series worthy alike of the patriarch, his disciple and the best of twentieth-century scholarship.

The first two volumes of the republished *Correspondence* confirm that hope. They have all the essential qualities of the first edition, but added to them are the additional virtues conferred by a further decade of Voltaire scholarship and, in particular, Dr. Besterman's researches. He speaks of many hundreds of new letters whose manuscripts have now come to light; this allows him to make the remarkable claim that whereas at the beginning of the first edition he had photographed half the then known letters (an impressive feat in itself) he has reprinted more than 90 per cent from manuscript. In addition to this, the appendixes have themselves increased even more impressively, nearly doubling in number if these first two volumes are typical.

More important than the statistical increase is the nature of the supplementary documents: they include, for instance, the will and inventory of Voltaire's father, 1721-22, a text published in full and running to seventy-seven pages. Such information will be invaluable to future researchers upon Voltaire's life and family affairs, which, as the editor says, invokes the aid, as the case does, of the mass of writings on Voltaire. In recent years [illegible] completely new edition.

Some sacrifices have had to be made for economy's sake. Of these the most regrettable is the absence of a list of letters at the end of each volume. A comprehensive list is promised upon the completion of the *Correspondence*, but in the meantime the search for any particular letter, particularly through these more crowded pages, can be long and difficult. One notices an unexplained difference in spelling between a word in D.722 and the earlier edition at Best. 702; presumably we must take it that the later is definitive. The date of D.256 given in the first edition as c. October, 1725, is now modified to October/November, 1725, but the letter stays in the same relative position, so that it oddly follows one dated November 13. In the earlier edition such a letter would have come, more logically, at the end of October. A slip like this serves to remind us that an edition of this complexity may be definitive but never perfect. Surely Voltaire, whose Candide preferred the *hic et nunc* to the Utopian Eldorado, and whose own work was a rich mine of mistakes, would have been the first to understand and sympathize.

The *Notebooks* have received similar treatment in their way to the *Correspondence*, being, as the title page puts it, "much enlarged"; they too have been thoroughly revised in the light of recent research, though one may note that such revision has not included all the useful minutiae afforded by such scholarship. Again one must reiterate one's gratitude for these excellent volumes. There is abundant material here for the "badly needed study on the sources and development of Voltaire's thought" that Dr. Besterman hopes to see appear; the notes, indeed, are so rich, so complex and often so irritatingly allusive that although most of them were contained in the original edition in 1952 they have been relatively little pressed into service so far. There is but one complaint amid such wealth: these volumes are scarcely cheap, yet at least one copy has appeared with eight blank pages between page 17 and 32, right in the middle of the editor's all-important introduction: it makes a nonsense of the relevant section.

Dr. Brumfitt's very competent edition of what he calls Voltaire's most [illegible] upon ancient history [illegible] on the one hand, and [illegible] Besterman's own edition (1963) has been home revised, the most obvious improvement being the addition of

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A step on the moon

THE TITLE MAY cause some surprise; little by little, simply, it should indicate how we might read, in the perspective of a mythology consistent with it, a text whose fertilizing power is already at work in the Western sector of our culture; a text whose effectiveness can only, through all its pivots and turns, grow in importance and draw us farther and farther on: Jacques Derrida's *La Grammatologie*. A word of warning, however: what readers will find here can be no more than an accompaniment to *La Grammatologie*, its brief yet infinitely fertile central argument, and the sheer obviousness which alone makes it difficult. The purpose of Derrida's book was to forestall misreadings of itself. But not only did misreading occur (as a result either of over-hasty acceptance or of total incomprehension); it occurred, apparently, as it had always occurred before occurring in reality: that is to say in its own written proposition. *Thus the written proposition of a reflection on writing could be seen to authenticate the specific block which, in any writing about writing, lures the reader from knowledge of how writing works.* Authentication of this sort does not give rise to mutual cancellation but to an increased necessity for destruction followed by construction.

If writing allows itself to be questioned, it also allows itself to remain unknown. *La Grammatologie* sets down theoretically, for the first time, that operation that is both complex and multiplex, the space in which interrogation and ignorance connect in a repression which in any case could not fit into the shape of a simple question of the kind: "What is writing?" That question has already been put and is already being answered; but already, inside the movement of that "what?", what is said and what is written is *always more* than what is being asked, always in excess of what is presupposed in order for the question to be asked. The science of a history of writing is already formulated, but the theoretical science of the interrelatedness of writing and historicity still awaits formulation. It is a *new* science, the discovery of whose "field" has barely begun. This "field" is one which seems to call for "man" just as he "breaks cover", in a sense which is both very ancient and very modern: when he has separated himself from that cover and is on the point of dispensing with it altogether. The cause of this "differentness" had long fallen into oblivion, an oblivion which also was "necessary"; and this cause, taken together with the work of Freud, is the point of departure from which an "unheard-of" differential history becomes possible—and this is one of the lessons of Marxism, that first fundamental revolutionary science of an Earth that is not "enclosed" but, on a colossal scale, opened out. *Look first at these printed characters; their appearance is not their reality.*

One word more on the subject of our title: the moon, says Vandier in *La Religion égyptienne*, was created by the Sun God to replace him *during the night*. It was Thoth whom Ra had chosen to act as replacement. Thoth, of course, was the God of writing and, in this capacity, as far as speech or rather the Word was concerned, the elusive, impalpable figuration of replacement, of usurpation. For thousands of years, then, and—the point is worth insisting on right up to the period of our immediate past, writing had thus been, in respect of the sun (the logos, word, reason, life, wealth, father) that dead *moon* whose function was that of reflection only; that rocky mirror whose feminine, hidden face—its surface proper, contemporaneous with the formation of the earth, before Man—could only come near, could only be seen, walked on—violated now *and* in the perspective of the future.

Man's first step on the moon, let us reflect on it carefully, is the step in real terms impossible) on the earth in its initial state; and this exorbitant step, this jumble of tracks with no wind to erase them, connects with the "night" of which the moon carries, as it were, the obverse side; together with a certain fore about death. Only writing can give an account of the displacement which may be glimpsed inside this series of ellipses only writing can insert it in its nocturnal, substitutive practice. Ever since the aberration of that moon-step we have been better able to read a sentence as extraordinary as: "In every sense of the word, writing could be said to comprehend language." With this, writing as a "moon" would seem to have been finally abandoned but also freed thereby to assume a different function, incidentally revealing why for so long it has been confined and misappropriated.

Misappropriated, exploited, circumscribed, exhausted by what Derrida calls logocentrism, which is only another name for metaphysics and its verbal property rights. The science of writing has been "curbed by metaphor, metaphysics and theology".

Everything contributes to the view that what is called language could only have been, in its origin and in its end, one moment, one essential but clearly determined mode, one phenomenon, one aspect, one species of writing. It had only succeeded in ensuring that this was forgotten, in *giving us the slip*, by its participation in an adventure; just like the adventure itself.

The absolute control which speech has striven to achieve over writing—and this attempt at domination is *irrefutably* demonstrated in *La Grammatologie*—is, then, an exchange in the strictly economic, and in the last analysis monetary, sense of the word. It was within writing itself, in a fictive "within" equivalent to its very capacity to represent a subject, that the permanent "satellization" of writing presumed to base itself.

This movement was carried out by *one kind of writing* (phonetic or alphabetical) which:

(1) forces writing into the service of "language in general" by freeing it from dependence on each particular language;

(2) makes of representation a function *filtered* by speech (with writing becoming a "system of signifiers whose signifieds are themselves signifiers: *phonemes*");

(3) allows the devising of a coinage as such ("the movement of analytical abstraction in the circulation of arbitrary signs is exactly parallel to the movement by which a coinage is set up. Money replaces things by their signs. . . . It is for this reason that the alphabet can be said to be commercial. It must be included in the monetary *moment* of economic rationality. The critical description of money is a faithful reflection of all discourses on writing. . . . The *forgetting* of things is greatest with the use of those wholly abstract arbitrary

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—BASIL BLACKWELL—

signs; money and phonetic writing");

(4) guarantees the transcendental value of conscious subjectivity;

(5) ensures the predominance of "prose": "Before writing, the line of poetry, one might say, was of the order of a spontaneous engraving, a pre-literal writing. Then the philosopher, intolerant of poetry, must have *taken writing literally*"—that is to say the dominance of grammar and of the word.

* * *

At this point we reach that which breaks away both from writing in the *narrow sense and from painting. On* the one hand, it will not, from this point on, be possible to conceive of writing *as* painting: painting is now seen to be what, with the ideological repression of writing, is gradually to become an object of speculation, a fetish for a whole culture. On the other hand, in the "damming-up" of writing by the letter-system (Freud was to take the first steps towards unmasking the effects of this), what is covered over (or pressed down into the unconscious) is clearly "that writing which takes place *within* and *before* speech"—a reality unthinkable for speculative philosophy and classical reason (from Plato to Hegel, with Rousseau as a stage on the way), both of them impotent in the face of writing in the broad sense. *Look at these characters: their inscription both is and is not what you understand by these words.*

Now, however, metaphysics is dropping out of the race. For Derrida it corresponds to the tremendous development of productive forces and the closely supervised installation of these inside capitalism and its final stage, the imperialism of state monopoly capitalism, the *last stage* before the transition to socialism and communism. It no longer gives any response therefore to the surge of the new forces, destined to transform the economy of human societies from top to bottom. It no longer keeps its sphere of influence even if it does seem to have overrun the planet and, indeed, space: nor does it control its own language, even though it still believes itself capable of imposing its own way of speaking and thinking on the general function of meaning. The *split* occurs here at the very base of its ideological barrier: the modes of meaning in their over-determined state.

In this sense it may be said that logocentric metaphysics had "since the beginning" secreted within it two elements of irreducible exteriority: mathematics and "literature". Two outside elements located inside the vocal security of "within"; two elements which escaped, by definition, the sign of divinity, and divinity as sign. In fact, a non-phonetic science which was, with increasing difficulty, held back, penned in, by a phonetic ideology; and "between the two", the constantly moving two-way process which connects them. The result—a more and more comprehensive defeat for representation; but also an attack on its resources, if it is true that all proto-writing is rooted in an act of violence against the "object pursued"; excluded and pursued in logic and economics just as it was on the wild, dripping walls of the caves at Lascaux. From another *direction*, the circumscribing of the word comes about also with the sudden arrival of China on the scene of history. ("Writing is to speech what China is to Europe.")

Thus it is that the rapid, shocking development of linguistics takes its place in this process of dissolution: "Western metaphysics occurs as the predominance of a linguistic form." One pivot acquires more and more importance, by incarnating the essential mortality of the letter: the noun. But "non-phonetic writing destroys the noun. It describes relations, not names". Here we must point out the work of subversion already accomplished by *La Grammatologie* in all those compartments of the "social sciences" which are regulated by the linguistic ideology. It is worth dwelling for a moment on the much-trodden ground of this regulation in Saussure, for example. "Literary language bolsters, still further the unwarranted importance of writing. Because of this, writing invests itself with an importance to which it is not entitled." This is one of the prime prejudices of the theory of writing as a derivative form, a theory which finds mechanical expression give or take a few hesitations in the work of any linguist who is in thrall to an initial theoretical exorcism which might mean, might for him visibly mean, death. Thus Martinet: "We learn to speak before learning to read. Writing backs up speaking, never the reverse."

And so writing is annexed, and *limited to the function* of a dictation-in-the-future, cut off from its own spatial open-endedness, *from* its scenic relations with the space of the unconscious, from all of which it emerges, in what has been called "literature", painting, music, dance, theatre, and some way behind them (and yet ahead of them if the movement has indeed gone right through them) in psychoanalysis, that "language is a species of writing". "If language was not already a form of writing, no derived 'notation' would be possible, and the classic problem of the relation between speech and writing could not arise." *An image of writing takes the place of writing in the name of the speech which occupies its place.*

Thus Derrida can put forward the view that "if there is anything in literature which cannot be reduced to voice, to epos or to poetry, it can be recaptured only by rigorously isolating this locus of the *play of form* and of the substance in which graphic expression is achieved." In this sense he is right to stress the importance of *glossematics* which, more successfully than phonology, establishes the premises for a recognition of the specificity of writing: "Ink as a substance has not been granted by linguists the attention they have so lavishly paid to air" (R. J. Uldall). Only replace, here as everywhere else, *substance* by *matter* and we come close to the fundamental question now facing all those who work in the field of meaning

* * *

Of linguistics in general one might say this: that while there is no case for denying its necessity and its coherence (quite the reverse), it remains true that, as a science, it rests on metaphysical prejudices whose dead hand is perceived as an increasingly oppressive burden the more linguistics is called on to become the "social science" par excellence. So it is with its distinctions between "form" and "substance", "content" and "expression", and so on. So it is with its use in ethnography, psychoanalysis, "literary" work. What linguistics calls "writing" has merely a "family" connexion with what *La Grammatologie* calls by the same name. The question then is: "*Why does the noun 'writing' still cover this x, this virtual unknown quantity which is becoming so different from what has hitherto been called 'writing'?*" But this is to indicate the *locus* of an upheaval and the matter out of which it forges itself in its "differentness"; a dual locus, at once occupied and blank, marked and unmarked; its spacing, that locus of differential, strategic "time-scales" in which *repetition and afterthought* reappear forever demonstrating that "writing is other than the subject". (Saussure: "Language is not a function of the speaking subject.")

The "trace-thinking" to which *La Grammatologie* introduces us is no more a phenomenology of writing than it is a phenomenology of the sign: it starts, and grows, in and *through the metaphysics of meaning* carried and raised to white heat; in that zone where every concept breaks temporarily loose from its place in the chain, and is caught up in non-contradiction and non-negation, the simple non-temporality of the unconscious as "language that has always-been-writing-itself". It is the zone where "dreams get dreamt", where dreaming pitches its camp "in the speech of that presence which is refused to writing, and excused by writing". What spacing does is to cut out, fall and bring falling down into the unconscious this latter being nothing without that cadence and that caesura. We are living under the sway of a logic which, from Plato to Rousseau, from Rousseau to Lévi-Strauss, can we not say, within what Derrida calls "ethnographic conceit ism", the same line of blindness? Is not the conception of language as an instrumentality a feature of all forms of thought which bow the knee before this very reason?

And yet, from as early as the eighteenth century it becomes possible to work out the eventual failure of this, one of the most prodigious revisions ever attempted by a civilization: If, with Derrida, we understand by metaphysics that "exemplary system opposed to the threat posed by writing" and "the anathema obstinately reiterated" which the latter had indeed to hear.

The real threat in the eighteenth century is writing. It is a threat neither accidental nor confined: it brings into harmony, in a single historical system, the projects for new ideographies, the discovery of non-European systems of writing, or at least the huge advances in techniques of *decipherment*: in a word, the whole idea of a *general science of language and of writing*, against all these pressures, a war is launched. "Hegelianism" will be its most notable battle-scar.

The question of writing is fraught with violence, a violence proportional to that which is inflicted on it as an externality. The violence erected against writing in return for the threat of violence it embodies to defines consciousness as a created denial of sexuality: it is no accident that marks with the name of Sade the contradictory change of face of the bourgeois revolution, from trace-thinking ("the unity of a twofold movement of duration toward and retention", a movement during "seminal adventure" Derrida pronounces) to *graphie*-based thinking, from "pre-literal writing" to *will-o'-the-wisp* which appears in speech supposedly without writing a whole economy gambles with all in an attempt to protect the thinking head" which believed it could transcend itself from within: in fact, within an empty phallus which resounds with a supreme voice as a form of understanding raised above time. The phantasm of control over the trace and the systems which, *more directly than most*, derive from it (mathematics, non-semantic systems of writing) gradually collapsing in what is once simple and chaotic: "Linear thinking is loosening its oppressive grip before it has begun to sterilize the technical and scientific economy which it has for so long fostered."

The line, the ideological subject which it brings into being, can no longer gather in or hide the range of reference from which it is breaking away, or the masses of which it is the multiplying or dividing index. The Cartesian *cogito* is being dismantled at the same time as the very name of man, a name much too *short* for the space which is upon us. It remains to be seen by what "table" we might reckon "four thousand years of linear writing": in formal terms, this is the point at which there suddenly appears the enigma of the mythogram and the pictogram, whose remoulding (grouped, pulsating, eclipsed) the unconscious has already forced us to undergo. It is the *phonogram*, then, which appears as that "first" writing not based on the word (the sentence-writing. *Satzenschrift*, of the pictograms), and Leroi-Gourhan, quoted by Derrida, stresses: "Writing does not emerge out of a previous graphic nothingness any more than agriculture could have been achieved without the active influence of earlier states." "The appearance of writing is not fortuitous; after a maturation period lasting thousands of years there emerges, from the parent systems of mythographical representation, along with metal and slavery, *the linear notation of thought*" (my italics).

* * *

We are now within reach of that *sounding* (unconscious / history) which, as a result of the development of productive forces, allows the possibility of a "recapitulation" of all modes of production and of the ideological material conductors: the modes of notation. The abandoning of the book for the text, of the library of books for the library of tapes, affords us a glimpse of a fundamentally revolutionized future. Leroi-Gourhan again:

The long-term consequences for the forms of reasoning, for any return to diffuse, multi-dimensional thinking . . . cannot at present be foreseen. *Writing in the narrow* sense will move into the infrastructure . . . as a transitional mode, after what will have been some thousands of years of pre-writing.

For the moment, we are at the stage of the opening-up of a field of unprecedented size, the field created by the loosening of the "vice" of the linear (epic) model, of a rationality which is necessarily enslaved. The existence of such a field involves us in recognizing the *limitations of phonetism* (including its internal limitations):

not only is phonetics never all-powerful, but [it] has always begun[with]striking the mute signifier. "Phonetic" and "non-phonetic" are therefore never pure qualities of particular writing-systems, they are the abstract characters of typical elements, more or less numerous and dominant, within any system of meaning in general.

What might be heralded, then, by trace-thinking is at once the long climb through all the political, juridical and linguistic systems to the complex economy (dialectically material as well as signifier produced as well as recorded) which determines them; and the "forcing" of the metaphysical barrier, the breaches in which the "social science" ideology is desperately trying to stop up. The *graphie* character *wen*—which means at the same time: lines, veins (in stone, or wood), constellations, marks of birds' feet, tattoos, designs on reptile shells, and also "literature"—this character is also to be found in the expression approximately translated by "great proletarian cultural revolution"—might then designate the object of this enormous new science of grammatology.

Such a science would, on the one hand, banish the monogenetic illusion, strengthen the basic equipment of deciphering, progress in the understanding of civilizations and in part, "unreadable" (the Mayas) gradually tease out the exact description of those great frescoes which peoples have never stopped creating, painting, engraving and drawing. On the other hand, it would isolate and identify the unconscious processes of our apparently stable and transparent systems, develop research in fields where the predominance of the sign has never been completely achieved: psychoanalysis, the text formerly called "literary". This is a radical scientific programme, even if, as Derrida says, "thinking about writing [cannot] be contained within one science, nor even within one epistemological study-group. It cannot be satisfied with so much or so little". A start has been made from many directions on the programme, but, as a whole, it is a programme essentially of the future. But before *it can be brought about*, we must work and it will be an unremittingly harsh struggle for the overthrow of a *fundamental* prejudice, one that is doubtless as tenacious as that of the motionlessness of the Earth before Galileo, that of the "eternal nature" of the capitalist mode of production before Marx and Lenin, or that of the omnipotence of the conscious mind before Freud: the prejudice of "writing as an instrumentalist or technicist concept inspired by the phonetic model, which in fact can fit it only for those who are victims of a teleological illusion".

* * *

Whether it is science (theoretical and technical) or modern "art", mathematics or painting, music of the most adventurous texts in our culture everything lines up against this concept, or pseudo-concept, isolating and destroying it and, with it, a particular conception of the confidently garrulous Subject. Antonin Artaud wrote, in 1937, in Mexico:

Was I not told, back in the mountains, that those scattered geometrical figures were not scattered but *set to order* and that they were the signs of a language based on the form of breathing itself at the point where it emerges as sound in those mountains encrusted with more shapes than there are gods on the temple walls of India and which watch the passing of men with headbands, men wrapped in capes which also bear on them embroidered triangles, crosses, dots, circles, tears, flashes of lightning.

Or again:

What emerges from my spleen or my liver took the form of letters from some ancient and mysterious alphabet which had been chewed in some giant mouth; one that was horrifyingly repressed, putrid, *unreadable*, jealous of its invisibility; and the signs were being swept about in every direction while I appeared to be climbing, though not alone.

When Artaud, then, writes these sentences, do we not find ourselves at the nearest possible point to those few *anti-gravitational* dramatic achievements (Lautréamont, Mallarmé, Joyce, Pound) which for a hundred years now have been pulling the force called "writing" out of its fixed path? Let us listen, too, to Georges Bataille—"To write is to go in search of chance. Chance animates the smallest parts of the universe"—and then ask ourselves if what takes place between these lines could ever [illegible] linguistic service name of "literature". The real question, on the contrary, would be: what unprecedented experience do these lines hint at? Perhaps metaphysics, theology, speculative philosophy and the "social sciences" (which borrow from the others the same basic repression) may after all have been no more than other names for that *pulling-back*, that retreat, from the shift in direction, the "differentness" of the trace and the mutations and transformations it effects. The resistance to it can then be seen always to have failed (and still to be failing) *short* and/or *one side* of the question of writing. *Short* and *to one side* of what *nevertheless* is being written as it revolves before our blind eyes. Finally, Kafka:

The word "literature", expressed as a reproach, is an abbreviation so powerful that it has gradually brought in its train—perhaps indeed the first step was there from the beginning—an interpretation of thinking which stops at the first obstacle, lies and brings the repressed, as the shoe of the large, and to use one of it.

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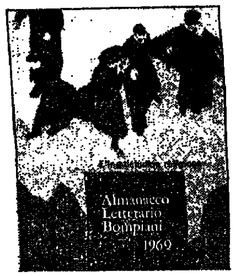
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Bourgeois or Olympian?

HANS MAYER (Editor): *Goethe im XX. Jahrhundert*. 441pp. Hamburg: Wegner. DM 26.

GEORG LUKACS: *Goethe and his Age*. Translated by Robert Anchor. 260pp. Merlin Press. 36s.

Goethe, said Nietzsche, was not just a great and good man, but a culture. The more simple, quantitative sense in which this is true is emphasized *yet again by this book. The breadth of Goethe's involvements* ("interests" would be too pale a word) positively demands a range of variously qualified commentators, while the depth and fruitfulness of his involvement in each separate area may well challenge the attention of its most eminent modern specialists. Thus Wölfflin wrote on the aesthetics of Goethe's Italian journey, Heisenberg on the relation of his light theories to modern physics, and the escaped classicist Schadewaldt on the wealth of classical allusion and inspiration in Goethe's work. The result of bringing these essays together is that we see Goethe as the chess-champion playing several simultaneous boards —and, behind the tactics in each game, the higher coherent strategy, what Gottfried Benn in his essay on Goethe and the *natural* sciences calls "the compactness of indissolubly entwining giants".

For Benn, and even more for the others here represented, Goethe is a challenge in a different sense to writers; they must retrace and contemplate the detail and the import of his work in an attempt to come to terms with its vastness of achievement. In their respective genres and particular preoccupations he has been there before them and cannot be brushed aside as a mere figure of the past; the German writer has to live with Goethe and his consequences in a way no other literature has quite experienced. He will tend to find or make himself a place in one of Goethe's many mansions; striving to encompass the whole, he will at most illuminate a part through the medium of his own experience, saying at least as much about himself in the process and illustrating Goethe's cohesive power as a one-man tradition. Thus, with *Werther* as his pretext, Thomas Mann muses on the sensational first success which establishes a youthful writer, and on the way it is related to his time; Hofmannsthal on Goethe's dramatic work where it borders on opera; Hesse on the *Bildungsroman* as a vehicle for lyricism and the modern adaptation of a mature culture. Add to these the best essays of recent academic literary critics and of free-lance intellectuals like Adorno and Benjamin, and the mixture is a most acceptable volume. *Goethe im XX. Jahrhundert* is a good deal more than the sum of its parts.

Georg Lukács's *Goethe und seine Zeit* is the latest of the Merlin press offerings from his work, this time in a less distinguished translation than some earlier efforts which wisely stood back from the words and transmitted the sense and the shape of the argument. Lukács's best friend would presumably not rate him much as a stylist, but at his best his writing is plain and workmanlike. Here it becomes unfortunately clumsy, with a transposition rather than translation of phrases which brings us to that unhappy limbo of neither-German-nor-English: "spoke past one another" (for "were at cross-purposes"), &c. Even the German original however will not account for the trying mateyness of "young Goethe" (for "the young Goethe") and even "youth Goethe" (not, apparently, a misprint). There are misrenderings of single words: "ideally" for "*ideell*", "elementary" for "*elementar*", the unwarrantably angled "ideologically" for "*weltanschaulich*". Also of general sense, most delightfully when a mistaken word-order parodies by overstating Lukács's actual view of society: "Wagner presents the tragic fate of a girl seduced in accordance with the spirit of the age."

A view of society and of history is of course what we are really concerned with in this as in every work of Lukács. This is what he has in mind when he speaks of a "concrete" analysis: not, as the English reader might suppose, something which is a matter of concrete (i.e., empirical) proof. The demands of the historical view that something must have been the case will always override any demands that it should be demonstrable by evidence—e.g. textual. Thus Lukács tells us that *Goethe left* Weimar for Italy not for the personal reasons so massively documented by his letters and diaries of the period (reasons which Lukács oversimplifies before dismissing them) but

because his attempt to reform the Duchy of Weimar socially, according to the principles of the Enlightenment, foundered in the face of the resistance of the court, the bureaucracy, and Karl August.

Evidence? An opinion quoted from Mehring, and "researches" of Lukács's own which, in 1947, "could not be set forth here". They have not, to this reviewer's knowledge, been set forth since. But such simply must have been Goethe's motivation if he is to have been the positive figure he must be supposed, occupying the historical position he must be supposed to occupy. (Why he agreed to return to Weimar two years later, on the understanding he would not be involved in the same amount of administrative business, is a mystery left quietly sleeping.) Goethe becomes "concrete", not as an evoked personality whose intellectual traces are there in works and documents we can check, but as a "pre-revolutionary apostle of the Enlightenment"—what we might be inclined to call an historical *abstraction*. The historical sweep of Lukács's argument, at first sight so impressive, has a paradoxically narrowing effect when one is thus brought to doubt the reality of the historical detail out of which it is built up.

Even his stated promise, that "in contemporary life it is no longer possible, as it was in antiquity, to derive all the determinants of thought and poetic creation from the individual human being"—a wholly justified reminder of the social causes and connexions of literature—need not lead to the hackneyed conclusions he derives from it, nor (above all) to that total exclusion of personal factors which makes his sophistication so often seem naïve. It certainly ought not to make of *Werther* solely, or even predominantly, a "popular-humanistic revolt . . . one of the most important revolutionary expressions of bourgeois ideology in the preparatory period of the French Revolution". Nor, surely, does the novel's success "show what the inhabitants of other countries at a more advanced stage of capitalism must have experienced immediately in Werther's fate: *Tua res agitur*". What is the evidence of such an awareness and in such terms?

Most people thought it was a tragic love novel; even Lukács admits it is a love novel, though understandably *this is for him a very preliminary stage of interpretation. In* saying what it more essentially is, he comes revealingly into conflict with Goethe, whose words to Eckermann he quotes: "Thwarted happiness, hampered activity, ungratified desires—these are not the infirmities of a particular period, but those of every single human being." To which Lukács opposes, with undisturbed aplomb, a familiarly "concrete" abstraction:

Goethe exaggerated here the "timeless" character of *Werther*; he concealed the fact that the individual conflict in which the significance of his novel lies is just this conflict between personality and society in bourgeois society.

This direct disagreement of author and critic pinpoints the crucial issue. What Lukács is denying is not merely personal determinants in the individual situation as Goethe thought adequate to account for his writing of *Werther*, but any substance to the latter's concepts of life, experience, which is not reducible to the unitary reflexence of a particular form of society. Feudal, bourgeois, capitalist society have been necessarily and peculiarly responsible for human misery. Hence the overriding literary criterion that the great writer is he who grasps this in his work and thereby reveals a "forward-pointing consciousness". But if Goethe did, as Lukács holds, reach this "highest perspective attainable to the bourgeois consciousness", what of his disclaimers, the categorical statement that Werther's fate was not a matter of historical developments? Was Goethe not conscious of his own consciousness?

If all that Goethe meant in the quoted words to Eckermann was that, whatever the factors which cause tragedy, the poet still has to concern himself with the tragedy as such, then he and his critics would only be adopting different perspectives. This would merely show up the known truth that, unlike poets, Marxist critics are concerned with literature as a social seismograph. But Goethe was consciously adopting a *higher* perspective, asserting that the tragic events which concern the poet are constant features of life, whatever the society. To say then that the tragedy of Gretchen in *Faust* is due to the late feudal society in which it occurs, or the tragedy of Werther to the bourgeois society in which it occurs would be not just a simplification but a form of the fallacy *post hoc ergo propter hoc*. To accept it, one would also have to accept the other tacit premise of all Lukács's arguments: the belief in a society whose nature would not produce or allow these or other tragic conflicts. This implied ideal of a withering away of tragedy to match the withering away of the state may once, as the predictive part of Lukács's historical framework, have seemed an asset. It is surely now fast becoming a liability.

Lukács's stimulus-value is still great. He puts before us suggestions no one else is likely to make (like the parallel between the morality of *Faust II* and that of Hegel's philosophy of history). He tirelessly forces on our attention historical and social contexts and connexions which, dogmatic though they may be, compel a response. His very persistence and conviction carry a certain power. As Thomas Mann said wryly of his meeting with Lukács: "All the time he was speaking, he was right".

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Hermann Hesse—Peter Suhrkamp: Briefwechsel. Edited by Siegfried Unseld. 507pp. Frankfurt: Suhrkamp. DM 24.

Hermann Hesse was an accomplished letter-writer and an even more meticulous selector of what should be published. We may doubt whether he would have let his correspondence with Peter Suhrkamp appear, and equally whether Suhrkamp, as a shrewd publisher, would have countenanced it. Was there no better way to honour Suhrkamp on the tenth anniversary of his death? No general selection of his correspondence with Suhrkamp authors on the lines of the splendid monument to Kurt Wolff which was published in 1966? Hesse and Suhrkamp exchanged largely humdrum business and personal letters; in the mass they are repetitious and hardly of interest even to those "professionally interested in publishing" (all others, Dr. Unseld admits, may find their patience strained). Page follows page of new impressions, free copies, licensed editions, transgressions of copyright, thank-you-for-the-proofs and royalty percentages. Such insights as there are—into the publishing situation in immediately postwar Germany, into Suhrkamp's side of the postwar split with Permann-Fischer, into the character-contrast of author and publisher, or into the sufferings of two sick and aging men—could have fitted into a slender pamphlet. The baggage which is not redolent of literature is long enough without unnecessary additions.

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The future of international publishing

BANKS, IT MIGHT BE SAID, prefer granting loans against "pure" paper — for them printed paper is "devalued", and has not good security. This is the general point of departure, common to all book publishers of the so-called Western world. The national differences are considerable at any rate as regards the possibility of transforming this devalued commodity into a profit-making product.

The American publishing industry deviates the furthest from traditional *European conceptions. The* vast output *of the large number* of big publishers is served by a distribution network of only the same number of bookshops—about 1,400—as in West Germany: there are virtually no bookshops outside the big cities. Leonard Shatzkin once referred to the American book trade as that "tragedy" played out between the publisher, who sits upon mountains of books, and the man in the giant country who would gladly buy them. The retail trade in hardbacks amounts to a mere 25 per cent of book sales in the United States; the annual output which the 2,500 American publishers offer a book-buying public of around 10 million people is approximately 30,000 titles. This comparatively high proportion of book-buyers, and the equally high average of titles bought per head—in fact seven books a year—is therefore reached by other methods: by mail-order, library sales, and paperbacks.

Above all, it is reached by paperbacks, which are brought to the consumers by a distribution system separate from the retail trade and play a vital role. So much so as to have turned publishing practice upside down: originally conceived to capitalize on subsidiary rights, paperback publishers, like the New American Library, Dell, or Pocket Book, are now taking authors under contract for original publications because they can pay substantially more than a hardback publisher—and they also bring out the book in hardback. Norman Mailer's *An American Dream*, for instance, had its beginnings in a combined offer from *Esquire* and a paperback publisher; in addition, the commission for Mailer's book on the moon landing, with an advance of a million dollars, itself came from *Life* magazine while the book will be issued by the Time-Life owned publishers Little, Brown.

The colossal advances of American paperback publishers—$500,000 for Kathleen Winsor's *Wanderers Eastward, Wanderers West*, $500,000 for Truman Capote's *In Cold Blood*, $300,000 for Sammy Davis Jr.'s autobiography, and $350,000 for Philip Roth's *Portnoy's Complaint*—can be explained by the tremendous power of paperbacks; as can the phenomenon of mergers between paperback and hardback publishers—like Simon & Schuster and Pocket Books, because the latter's present owner and president, Leon Shimkin, had not perhaps appreciated that his high paperback advances were sustaining other hardback publishers (as were the royalties, which occasionally amount to 15 per cent of the published price). A similar development is taking place in Europe—with regard to periodicals and hardback publishers; many periodicals, for instance, *The Observer*, have to pay publishers—who own the subsidiary rights and often use the income from them to finance the publication in book form—so much for pre-publication serialization that they are now setting up their own publishing houses.

As statistics show, this paperback inflation is at the expense of serious literature, which is dependent upon the recommendation and intercession of the bookseller, and which is now scarcely able to assert itself in the form of bound volumes. In America the size of editions remains almost as small as in West Germany, with its far smaller population, which is why American publishers even consider publishing new literary titles simultaneously in paperback. A more serious consequence may be deduced from the general turning away from fiction, both in reading habits and in publishers' output. The cue was given by Leon Shimkin when he said in an interview: "The education industry will soon be the number one industry in America." While the vice-president of R.C.A. stated, when his radio network was buying the celebrated Madison Avenue publishers Random House: "The publishing industry and electronics are logical partners in the development new before us, which will operate in the field of education in particular." In the same way the giants Time-Life and General Electric were combined to form a super-firm: the General Learning Corporation, of which George Haller, one of General Electric's vice-presidents, at the same time became head. At the American Booksellers' and Publishers' Congress in May, 1966, Mr. Haller stated: "We are not interested in the book business, we are mainly interested in the information business. That is the 'in' word today."

This development in fact began with the publication, for the centenary, in September, 1965, of a facsimile edition of Lewis Carroll's *Alice's Adventures Underground* by University Microfilms of Michigan, in a first impression of 50,000 copies. The owners of this firm are the Xerox Corporation. In London during the

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Second World War the Xerox Corporation, with the aid of the Rockefeller Foundation, recorded through University Microfilms all the most important English incunabula, Shakespeare first editions, and other documents of literature and cultural history on microfilm, so that if they were destroyed they would at least be preserved in facsimile. And so this priceless collection of about 30,000 books dating from 1475-1700 could for the first time be moved from place to place thanks to the process developed by Xerox. Meanwhile Xerox bought a number of other American publishing houses as well—among others, *the famous Wesleyan University Press for $5.2 million*; just as I.B.M. bought publishers like Science Research Associates.

The most interesting thing about all this so far as Europe is concerned is the fact that this development precludes official subsidy, because under Title II of the U.S. Elementary and Secondary Act of 1965, for instance, only $100 million *is* indirectly available as purchasing funds for school and university libraries; Title III grants a further $100 million, and the so-called Higher Education Bill provides another $250 million. It is not therefore surprising that the former United States Commissioner of Education, Francis Keppel, was made president of the General Learning Company. Already in 1966 the director of Princeton University Press, Herbert S. Bailey, wrote in an *article*:

The development of cheaper copying machines is still in its infancy. By means of this new technology long-distance copiers will soon be feasible. Then a book or essay will be placed in a machine in New York, and a copy of it will appear in Chicago or California, transmitted across a network of cables linking all large libraries and bookshops. It can be imagined what a revolutionary development immediate long-distance lending facilities from one single central library, such as the Library of Congress perhaps, will be for all libraries. Only a single copy of any particular book would be necessary for the library requirements of a whole country, and the enormous expense of constant cataloguing and keeping records would thus be spared. To save space this single copy could, for instance, be kept on microfilm in the National Library, solely for reproduction on demand.

* * *

This American big-business approach to the publishing industry is, strangely enough, to be found above all in France. While Eric de Bellaigue, one of the partners of the London stockbroking firm of Buckmaster and Moore, stated in a talk given to the Society of Bookmen last July (and published in the *Bookseller* in August), that "U.K. book publishing is a growing industry with an admirable record of uninterrupted annual increases in turnover since the end of the war", he was forced to admit at the same time that English publishing was almost entirely in the hands of private families and that there were "only six companies that are predominantly engaged in book publishing and whose ordinary shares are listed on the London Stock Exchange: Associated Book Publishers, A. & C. Black, Cassells, Collins, Penguins, and Routledge and Kegan Paul (not counting Pergamon). (Though he did mention that "scope is very much greater" with "companies owning a book publishing is one of a number of interests"—such as the British Printing Corporation, Granada, the International Publishing Corporation, S. Pearson, the Thomson Organization, and Tillings.) Despite a widely differing profit rate—about 5.6 per cent for Cassells as against 25 per cent for Longmans—the conservative structure of English publishing has been preserved, not least through extremely favourable export opportunities which Sir Eric Roll, Chairman of the Book Development Council, also stressed (in his essay "The Writer in the Export Market", *TLS*, July 24) when he estimated the rise in exports over the past sixteen years at 300 per cent—exactly three times the overall British export figure. These export prospects—greater by far, of course, than those of French or German publishers—must be set against the fact that English publishers on average earn less from subsidiary rights (often a mere 10 per cent on pre-publication sale to a newspaper, while a German publisher usually demands at least 40 per cent of *all* subsidiary rights). This is again why Continental authors normally have no agents but fix up contracts directly with their publishers thus avoiding the need to pay 10 per cent agents' fees.

Even in England, however, only paperbacks seem to be satisfying a real public demand for buying and reading books. As Peter Owen stated in an article in June this year:

My firm's list of adequate book-sellers in the U.K. consists of only thirty shops. *This number compares shamefully with the European bookshops who stock* English books—indeed, there are almost as many shops carrying a good selection in Holland, Switzerland or the Scandinavian countries.

Mr. Owen also states that 80 per cent of the total hardback output sold "in the British Isles" is to public libraries.

Things are very different in France. The French publishing business seems, by comparison, monopolized and faultlessly organized, whereby the major share of the total output —in fact, roughly two-thirds—is concentrated in three groups comprising a total of twenty-five firms. One of these groups is Hachette, to which the publishers Grasset, Fayard, Stock, and the art publishers *Editions du Chêne* and the leading paperback publishers, Le Livre de Poche, all belong. With the exception of Stock, Hachette also distribute the total output of these firms and, under licence, the whole Gallimard output. Gallimard is the second biggest publishing giant in France, with an output of about 450 new titles every year and a turnover of about 25 million francs. Gallimard may be regarded as the focal point of French literature, publishing more or less everything — from Proust, Gide and Jouhandeau to Camus, Sartre, Merleau-Ponty, Céline and Aragon—that has rank and reputation in France.

Denoël, Mercure de France and Table Ronde also belong to Gallimard. In the case of Denoël, Gallimard, to avoid possible complications with Hachette, have set up a distribution system of their own through which various other publishers are being distributed—such as the independent patrons of the *nouveau roman*, Editions de Minuit. Gallimard's imposing patrician house at 5 rue Sebastien-Bottin, right next to the Hôtel Pont-Royal (where Hemingway was a regular customer in the bar and where Henry Miller and James Baldwin still stay whenever they are in Paris; both the Deux Magots and the Flore are only a couple of minutes' walk away) cannot of course be compared with the third large publishing group, Presses de la Cité, which since 1924 has been owned by Sigurd Nielsen, a Dane resident in Paris. This firm—said to have direct connexions with the powerful banking group Union Financière de Paris, and who publish, among other things, the successful paperback thrillers "Fleuve Noir"—has an annual turnover of more than 100 million francs, as a result of which—and in contrast with the other firms—the shares of Presses de la Cité are traded on the Bourse. In 1965 they were quoted at 470 francs, for a face value of 50 francs.

The most recent venture of this, the fastest expanding of all French publishers (650 titles a year) has caused a sensation in France, though its success remains to be seen: the powerful German book club Bertelsmann, having already merged with a Spanish publisher, is now moving into the French market. Bertelsmann has made an agreement with Presses de la Cité, on a fifty-fifty basis, to launch a book club in France in the grand manner, under the name of Euro-Livre—and Euro-Disque for gramophone records—which will have a German general manager, Norbert Preussner, and a French co-director, Pierre Grunais. Besides the publishers belonging to the Nielsen group, such as Plon, Juillard, Bourgois, Perrin, etc., five publishers outside the group have already agreed to have their books distributed by this new organization. Clearly we have here for the first time a vigorous attempt, making use of all the latest management methods, to reach that 53 per cent of the French population who, as the adept and energetic Paris publisher Robert Laffont once said, never enter a bookshop. In France, unlike other countries (Soviet Union 30 per cent, Great Britain 28 per cent, United States 26 per cent), only six per cent of the adult population uses public libraries (and even this six per cent only reads on average half a book a year), so clearly there is still a large untapped market, and a good chance of success in offering books by other than the conventional methods of distribution. Pierre Gruenais has commented: "People are sceptical but so they were about *bringing Coca-Cola to France or Reader's Digest*," Bertelsmann's strongest competitors, the Deutsche Bücherbund of Stuttgart, have already come to a similar arrangement with the Club Français du Livre.

* * *

The current state of German publishing is the most complex and involved of all. In Germany, as in the past, a good deal of ideology intrudes, and statistics alone cannot give an adequate picture. The annual output of the approximately 2,500 West German publishers, whose distribution is provided for by about 8,000 bookshops, amounts to about 30,000 titles. These figures can easily be reduced if they are restricted to serious publishers (1,500) and to bookshops (2,800) which are members of the official trade association, the Buchhändlerbörsenverein. With 23 per cent, literature has the major share—as against 3.3 per cent for medicine, 0.9 per cent for mathematics, and 7.8 per cent for economics and social sciences.

Other statistics, such as the high proportion of translations, can be explained by this preponderance of literature in the annual output—in such marked contrast to the situation in America. One book in eight published in West Germany in 1966 was a translation; three-quarters of the translations published were from the English —29.2 per cent from the United States and 27.2 per cent from England; the next language was French with 17.9 per cent, and then Russian with only 3.2 per cent. A comparison between the books offered at the Leipzig and Frankfurt Book Fairs of September 1968 reveals significant differences. The special number of the trade journal for the Leipzig autumn fair contained ninety-six German and foreign advertisers, of which almost half (forty-two) were purely technical publishers whose output is aimed at "meeting the challenge of the technological revolution". At the West German book fair at Frankfurt a total of 806 German and foreign publishers were represented—of which the largest group (196) were literary publishers. Characteristically, the East German trade journal begins with the technical publishers—some of whom are already publishing in other languages, including Tibetan, Urdu, Yoruba and Chinese. Works translated from Russian make up two-thirds of the new translations published; and while the average number of "literary" books per publisher in West Germany is fifteen new titles a year, in East Germany it is a mere five.

The statistics for literature are also relevant to the paperback output. With 1,283 titles in 1966, paperbacks constitute 5.4 per cent of total book production; of these, however, 15.5 per cent are devoted to literature. As a consequence purely "literary" publishers such as Suhrkamp and Rowohlt, with annual turnovers of between 10-20 million marks, are a typically German phenomenon. There are no publishers with such consistent programmes in the United States or England, where Nabokov and some coffee-table book or other can be found side by side in the catalogues. Correspondingly, firms such as Atheneum in New York or Calder and Boyars in London remain small outsiders.

Behind all these statistics, however, looms that specifically German problem unknown to the other publishing industries of the world: German authors are, by profession, writers—and nothing else besides. The fact that young, and often avant-garde (and hence commercially unsuccessful) authors live exclusively from advances or monthly allowances from their publishers would be unthinkable in the United States, where, for instance, both John Barth and Saul Bellow hold teaching jobs; or in France, where André Gide as a Gallimard editor once turned down Proust, and where Camus and Céline had no "bourgeois" occupations; and England, where even Graham Greene works as the director of a publishing house. (Best-selling authors, of course, excepted.)

In Germany it is customary for a young author—Jürgen Becker, Hubert Fichte, Konrad Bayer—to receive a monthly allowance from his publisher, whether this is justified by his commercial results being immaterial. The most respected publishers owe it to their very reputations, or more precisely to their own self-respect as serious literary publishers, to be able to bring a certain number of young authors into their lists without needing to counterbalance this by publishing coffee-table books. There are only two alternatives: a lucrative drama publishing subsidiary, such as Suhrkamp has, with authors like Brecht, Shaw and Frisch; or, publishing bestselling popular fiction like Harper Lee, Shirley Ann Grau or Eric Malpass, and avoiding the danger of degenerating into a mere bestseller factory by one's "serious" output.

* * *

There is, however, a further aspect in which Germany is unique: German authors, fully aware of their influence, have brought an ideological debate into publishing—which Noam Chomsky and Susan Sontag have clearly not engaged with their publishers in the United States, nor Althusser with theirs in Paris, nor Tariq Ali in London. Daniel Cohn-Bendit, who insults his publishers in the foreword to *Obsolete Communism: the Left-Wing Alternative*, had no objection to having his book published in Paris by Le Seuil, the publishers of Senghor—against whom Cohn-Bendit protested so violently at the presentation of the German book trade's Peace Prize at the Frankfurt Book Fair that he was arrested.

The following comparison is revealing: while Margaret Drabble contributed a genial essay to the *TLS* special number "Money in Writing" (July 24), at the inaugural meeting of the German Writers' Union in Cologne, in June, Heinrich Böll gave an incisive and militant talk *entitled* "The End of Moderation", in which he primarily attacked German publishers:

Moreover the intellectual and political credit that we earn for the Federal Republic is absolutely free: we ask no payment for it. Neither is it a question of our standing in society—we can take care of that for ourselves. It is a question of our social and economic situation. . . . If my calculations from the booklet *Buchhandel in Zahlen* are correct, publishers in the Federal Republic have in a single year had a turnover of 2,500 million marks. This handsome turnover has had to be written—whether the author's name be Helmut Heissenbüttel, or whether he is languishing in obscure pseudonym of Josef Müller-Schmulzen, or something like that. And if one also takes into account the amount written by authors for newspapers, periodicals, for radio, television and the cinema—then it will become clear that we are participants in a gigantic industry which has up till now quite simply dictated our fees. . . . Socially and financially the interesting thing about an author is that writing is a means of production that are freely and crossly inexpensive, he manages to bring into being, by himself and without exploiting other labour, something which is called a manuscript and which, from this moment arrives on the publisher's desk. It is destined for publication and inevitably becomes a commercial product—whether the author's name is James Joyce or Henry Cotton.

One should bear in mind that these are the words of the fifty-two year-old Catholic writer Heinrich Böll, and not those of a rebellious student whose terminology he uses elsewhere. It is worth noting: "entrepreneur over objects" "exploitation of labour". It is clear that ideological progress formulates its mode of thought which starts from the demand for a new concept of the publisher's profession.

In a Festschrift on the occasion of the retirement of the seventy-year-old Lachterhand (whose brilliant includes, besides Habermas, Marcuse and Lukács, Günter Grass, Pablo Neruda and Paul Eluard) his senior editor, Frank Benseler, states coolly, passionately and with extreme clarity: whoever disseminates ideology—or, more comprehensively, objects of the superstructure and accordingly must take the consequences; he must count on people only purchasing this commodity reading it and understanding it; must be, as it were, reconciled to *own abolition:*

The content of Büchner's *Dantons Tod* is identical with the sum one has to pay for the paperback. The utilization of information in this age should be entirely from the notion that it could be in Büchner's prose a real value incommensurate with exchange value of the paperback—as could have caused a German event in the May 1968 excitements to this ear, which he had so laboriously used up for, to strengthen a decade.

During the May Revolution not a single publisher (or newspaper) was closed or "restructured" (*Innenminister*), and no group of authors or editors established a publishing house of their own developing to be a socialist structure. Whereas most important editors, the chief editor at their head, resigned from the left-wing publishers' lamp; without nevertheless losing the hierarchy of that for the new *Verfassungsrecht* company regulations") stated in the statement: "The sole duty of the Director to make independent decisions derive from his sole legal position."

* * *

It is not by chance that the ideas of German *Kulturkritiker* Walter Benjamin play such an essential role in the debate, which is concerned with the fact that the struggle against human suffering should not remain the sole object of consumer society, that genuine political alternatives should also be striven for. In his famous essay of 1934, "Zum gegenwärtigen gesellschaftlichen Standort des französischen Schriftstellers" (on the current social position of the French writer"), Benjamin quoted an exchange between René Maublanc and Aragon, in which Maublanc said: "I write almost exclusively for the bourgeois public, because I am of bourgeois origins, I have had a bourgeois education and I come from a bourgeois environment—with the result that I am naturally inclined to turn to the public which I can best understand. I do not say that I write to please it, but to say that I write to please it, but to support them. On the one hand I am convinced that a proletarian revolution is desirable and necessary, on the other that the weaker the resistance of the bourgeoisie, the quicker, the easier, the more successful and less bloody the revolution will be."

To which Aragon replied:

"That is enough to undermine the bourgeoisie from within, one must fight them *with* the proletariat."

The problem, if not the fear, of revolutionary thinking and peaceably" assimilated by the capitalist system already applied Benjamin in 1934:

In fact faced with a situation in which the bourgeois apparatus of production and publication is able to take in even propagate, a remarkable number of revolutionary concepts, and thereby seriously calling into question its own existence, or the existence of the class owning it. At all events the apparatus is functioning perfectly well. In the course of *century* ever revolutionary by definition of the word *century* a man who basically relinquishes the possibility of turning the apparatus of production, by means of reforms, in the ruling class, and towards the ends of the proletariat. And I maintain further that a considerable proportion of socially-minded writing has possessed a social function but that of confusing new effects from the situation for the entertainment of the public.

The widely distributed Luchterhand-Broschürt mentioned above, Benseler takes this idea a step further by characterizing the offer—of granting the writers who had rebelled financial aid, the setting up of a publishing house of their own—as a possible attempt at conceal-

The board made the opposition an offer to set up a publishing house in accordance with the socialistic concepts demanded. The necessary capital was to be put up by the employees. This course of action turned out to be an effective defence against the organization of the producers. The offer was of course turned down. It has been well known since the early socialist experiments that cells directed against the existing economic structure socialist islands in the ocean of capitalism are doomed to failure. The board could offer this rejection as evidence of the opposition's lack of seriousness. In reality the socialization of Suhrkamp would have been a signal which West German capitalism could not have ignored; with international repercussions that could not have been lightly dismissed, with a great solidarizing effect, and if organization is the mediator between theory and practice – considerable consequences for the class-consciousness of the intelligentsia. Whereas a project with a 600,000-mark backing can be contained by capitalism for a long time, and can at the same time be held up as an example of its tolerant liberalism. Even supposing the editors had accepted the offer, it would still have had its precatory and compromising effect: Suhrkamp would have been rid of its most radical opposition which, under the conditions of monopoly capitalism, would soon have learnt that it is impossible to attack the social order itself on a minuttte scale and with capitalistic methods. What the publisher is here proposing to his employees is the scheme of Brecht's Good Woman of Setzuan, according to whom one must, under capitalism, be "bad", i.e. much given to exploiting people, in order to be able to do "good", i.e. that which is socially useful. If such a publishing house had developed, it would have been precisely this which would have prevented the organization of the producers.

In the meantime the head of Suhrkamp's drama department resigned (in Germany plays are not handled by agents but by drama publishers: most of whom are affiliated to the larger publishing houses). A "Verlag der Autoren" (authors' publishing house) resulted (see Commentary, June 26) which was to try out for the first time a socialistic scheme, following in essence that developed by the Dutch publishers de Bezige Bij which is the property—allotted proportionately of the Dutch authors whom it publishes. In the "constitution" of the Verlag der Autoren [illegible] no books, but reproduces plays and gets them performed by theatres and television networks) it is stated, among other things:

The Verlag der Autoren has been set up by its authors; it is the property of its authors. The members are the authors and the employees of the firm. The members control the firm. (The producers work for themselves, on their own responsibility and for their own pockets.) In the Verlag der Autoren there are no "publishers". The business of the firm is dealt with by managers who are elected by the members for three-year periods. (The managerial delegates can be voted out and replaced every three years.) At assemblies held at least once a year the members decide on the planning and policy of the firm; on the alteration, expansion or restriction of these plans; on the selection of new members—and if need be the dismissal of members; on the election of delegates; and on the quotas for the distribution of profits. They will approve, or not, the company report. (The assembly of members constitutes the firm's legislature.)

The delegates are the executives of the firm. They are responsible to the members for both the firm's liar and its affairs. The usual dependence will be reversed: a particular author is no longer dependent on the personal inclinations of a particular publisher, but the delegates are dependent on the acquiescence of the authors. (There will be no more favourite authors.) The authors will receive their royalties, as in any other firm; the delegates and employees will receive their salaries. Beyond this the firm's profits will be divided up among its members. An individual share of the profits will be divided into a cash quota, which is paid out immediately, and an investment quota, which will remain as a share in the firm, and will bring in further income. The investment quota will always be determined in accordance with the plans of the firm, as agreed; it is not to serve the purpose of accumulating capital. (As owners, the members themselves will determine the relation between investment and expenditure.)

In distributing the profits, distinction will be made between authors, delegates and employees. The quota for these three groups is flexible—taking into account the number of members represented in each group. The total share of a group will increase with its size, but the respective shares will remain constant: i.e. authors to delegates to employees a ratio of 3:2:1. (All authors will on average receive exactly the same as all delegates, and all employees will on average receive one-third of this amount.)

The distribution of the profits is based neither on the principles of an abstract communism nor on those of a concrete capitalism. It takes into consideration both commercial results and the demands of fairness. The author who has already been rewarded by his success will, on the same principle, neither be further rewarded by his share in the profits, nor penalized by an absolute equality. The firm will neither reproduce the conditions of the existing competitive society, nor anticipate the world of the future. (The firm is attempting socialism in a publishing house.)

The net profit is first of all halved. Each will receive, according to the ratio of 3:3:1, an equal share of this half (the principle of equality). The other half will be distributed according to the share of the turnover, among the salaries (the principle of achievement). The mathematical formula for this in the case of an author is:

$$\frac{s + y}{2} + \frac{a}{2n} \cdot \frac{s}{200}$$

where a is the share, s the profit, y the percentage of royalties and n the number of authors. (Ideology can be formulated.)

* * *

The results of this, the most extensive of all such attempts so far, have yet to be seen. This project is striving to care for an individual product and take mutual responsibility for it, yet in an individual fashion—in complete opposition to the current trend of the international publishing industry, which is towards the formation of education-conscious combines by means of large-scale mergers. It seems that that classic instrument of education, the book, is being superseded by new media; even in East Berlin, and of course in the Soviet Union (where, in Leningrad, there is already a computer input-device that reads texts almost faultlessly), there is a great deal of concern with the possibilities of handling new types of information. In an interview with the East Berlin paper *Sonntag*, the East German computer expert Professor Georg Klaus stated:

In the not too far distant future we shall have to radically revise our possibilities of information storage. Beginnings have already been made in some sort of rationalization of storage. I am referring to the loose-leaf system in the publication of standard texts: as a subscriber, one received the latest pages and substituted them for the old ones. One thus had a "dynamic" standard text, and one was always in touch with new developments. But this manual means of storage will no longer be of any use in the future. Even by this method the shelves of libraries would eventually overflow. In my opinion scientific books will almost completely disappear in the future.

Vast West German enterprises are of course already in the process of elaborating case-studies for the establishment of a gigantic press and education corporation. A research team of highly-qualified executives, technologists, business consultants [illegible] Gesellschaft für Computer- und Programmservice GmbH & Co.", under the name of Interlogic, was established—the chief associate being Reinhard Mohn, the owner of Bertelsmann's book club—whose principal task will be the investigation outlined above.

Other large press and publishing enterprises are discussing the possibilities of combining large publishing groups from the book and newspaper trade with sectors of the electronics industry and set forming thought and planning factories. Discussions are also going on about the possibility of creating, by means of the latest data processing and storage methods, knowledge and information centres which, it stated, for example, every government would be dependent on such data banks: and the information allocated to them will have a far profounder effect than the minor industry on determining our lives in the next decades. What results from this will no longer be called "Verlag der Autoren".

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Death of the blues

PAUL OLIVER: *The Story of the Blues.* 176pp. Barrie and Rockliff. The Cresset Press. £3

The blues, says Mr. Oliver in the final section of an extraordinary piece of scholarship,

shows every evidence of cultural decline: the ascendancy of formal mannerism over content, the rococo flourishes and extravagant posturings both physically and instrumentally are signs of an art form in its final stages.

The assessment is true enough when applied to the staged frenzy of, say, Buddy Guy: truer still of the white "ethnic" singers who have imitated, modified and debased the music of Muddy Waters and the plangent twelve-bar structures of Lonnie Johnson. Rhythm and blues, Romford-style, is big business, and any seventeen-year-old lead guitarist from one of the "better" groups knows his obbligato licks as well as Scrapper Blackwell ever did. And he can play them louder too. Some of the blues-bands, who prepared the Way for the Coming (of Bob Dylan) to The Isle of Wight, could be heard twenty miles off-shore.

The blues, as a musical form, has not lost its intentionsness and, as Mr. Oliver shows, specialist labels like Arhoolie and Yazoo allow young enthusiasts to hear Blind Willie McTell and Black Ace. The (late) Cream, Blind Faith, and all the other over-amplified, super-idolized groups presumably have to acknowledge minority competition as well as the lucrative fruits of plagiarism.

However, the *function* of the blues in its galaxy of regional styles is now blurred. The "second generation" of black Chicago artists do not sing about the *same* themes as the Delta Wanderers. Nor did the Delta singers embrace material identical to that of the vaudeville stars, the levee camp entertainers, the Parchman Farm field hollerers. We used to be able to divide blues-singers into "urban" and "country". (We were never quite sure about work songs and gospel music.) Since Mr. Oliver began his excavations, the sub-divisions have proliferated and they are more than mere scholastic minutiae.

Very few specialists will have either the opportunity or the time to appreciate each and every obscure performer listed in the index: but the less erudite reader, who knows only the music of the better-known artists, now has a complete cartography and actiology of the vocal blues. And the instrumental jazz enthusiast, after reading Mr. Oliver's opening chapters, will need to rethink his own version of "how it all began". [illegible] young music, with a myth-ridden past, there are almost too many facets, musical and sociological.

Nobody, though, will need to be reminded of the fundamental definition (which Mr. Oliver endorses): the blues is about "trouble". The nature of that "trouble" is exactly and unsentimentally described by Bessie Smith often sang of *the* evil bed, of the man who *had* left her, of the night Scrapper Blackwell, and many others, sang of equally subjective grief, but within a poignantly objective context:

Oh baby, baby, won't you come home to me?
My time is up, penal farm has set me free.

Because of its objectivity, its unsentimental statement of the slow penalties of death, the brutalization of the ghetto South and the squalor of the "new life" in the northern cities—because of these realities, black vernacular poetry should be listened to with remote diligence than white American-European" poetry. What is needed is further transcription from records. Some of this Mr. Oliver has already undertaken.

Many of these blues-singers died each other for a dime; died of drink, were blinded with lye water. Often they sang their songs *in penitentiaries*, which the load-pony seemed less human than the trusty. Others served their time in purgatory, and still made a living from their music on release. A few Leadbelly, Big Bill Broonzy, Sonny Boy Williamson became famous and well-loved in Europe.

What *is* there left for the "second generation" to sing about? Most rhythm and blues lyrics have the quality of the *simplistic* banality of white and roll. The contemporary, [illegible] hang-up, it seems, cannot nurture poetry of "Blues At Sunrise" although the musical structures, although the musical structures alive, more frenetic than ever. But the functional crisis that Mr. Oliver presents in his final chapter.

Only one white group—The Rolling Stones has given the [illegible] musical structures [illegible] lyrical meaning and form. Most of the urban black Chicago groups have chosen pop soul: while only a few of the "pure" veterans still sing in their homes in Mississippi. These men, eloquently described in this book; but it is sad that they, necessarily, the last of their kind. troubles have changed.

Dialogue

DONALD N. FERGUSON: *The Why of Music.* 308pp. Minnesota University Press. London: Oxford University Press. £3 15s.

In a previous book, *Music as Metaphor*, Professor Ferguson enunciated his aesthetic creed and indeed argued for it in the kind of exasperated prose that is one of the liabilities of aesthetics. This creed was that art is ultimately about life, that its structural and technical features are essentials but not ultimates in artistic creation and appreciation. In the present book he returns to his inquiry—what is the true nature and the ultimate source of the satisfaction provided by a work of musical art, and, if we can find that, will it supply the criterion by which great art is distinguished from trivial? But his method this time, in order to avoid the exasperated prose, is the Platonic dialogue. He invents a composite interlocutor called the Friend and later in the inquiry—when he wishes to investigate the nature of modern, especially serial, music, which is recalcitrant to the methods of appreciation that serve for Bach and Beethoven—he calls in two more participants: a composer and a violinist.

The basic issue arose most acutely in the middle of the last century, it raged then and has rumbled since—that of form and content. Professor Ferguson believes that music is content, but not that it has the language of the emotions. A short statement of that usually has it. He comes [illegible] Suzanne Langer's notion that not so much specific emotions as stresses and strains, the ebb and flow of our emotional life, that music can portray, or evoke. This [illegible] too simple idea of music as a sentation of feeling and [illegible] hardly tenable notion that music's own emotion "*sui generis*". the absolutists claim that the method of argument and objections into the other mouth—thoughts that would not [illegible] avoid the insertion of [illegible] parentheses, for comfortable [illegible] or of reliance on too many words like style, idiom, [illegible] some special coinages, allow to cover the ordinary ground of [illegible] appreciation. (e.g. [illegible] structure, of the wording [illegible] tionship in song, of Beethoven periods) in an undogmatic [illegible] santly discursive way [illegible] ing all the time to distinguish the "why" as distinguished from "how"—that alchemy of imagination which transforms [illegible] art. The method is revealing, the problems are elusive, and [illegible] will be that it is [illegible] by philosophy and [illegible] psychology [illegible] argument.

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Racine without tushery

JEAN RACINE: *Complete Plays.* Translated by Samuel Solomon. Vol. I 444pp. Vol. II. 459pp. New York Random House. Distributed by Wendenfeld and Nicolson. £12 12s the set.

It is not easy for anyone who knows Racine's plays at all well to be fair to translations of them. Perhaps one should begin by saying, quite obviously, that this is the second English version of the complete plays and the first to include the prefaces and publications. As such, in spite of its massively high price, it is assured a place in many libraries. One can also say, uncontroversially, that it is a very accurate version in the sense that it renders every line of Racine's by a line of English. The Alexandrine becomes an iambic pentameter, which occasionally rhymes, sometimes for good reasons, sometimes apparently arbitrarily. The use is not often twisted and Mr. Solomon keeps close to the syntax of the original. It is a useful text to read alongside Racine for those whose French is weak.

Of course this is not a book which is to be judged simply as a crib. The question is, how good are the plays contained in it? How close do they come to creating something like the effect of Racine? Here one must speak comparatively. The translations are certainly better than those contained in the previous complete version, that of Boswell.

Unlike his and the [illegible] tendencies of Lucy Lockert, they speak a language which is recognizably that of real people, and make few concessions to what R. C. Knight calls "tushery". In general these translations come off honourably. They may be placed alongside the recent versions of selected plays by Cairncross, Muir and Dillon. They differ from all these, however, in the occasional use of rhyme. This is quite justifiable in theory and is fine when it works, but it sometimes leads Mr. Solomon into trouble, as for instance in lines 293-6 of *Andromaque*:

I offer you my sword. Have I some clue
You will accept my heart that worships you?
In fighting for you, may I feel sure,
please,
You'll not be ranged among my enemies?

Even at such flaws are not very frequent, they spoil [illegible] that the translation might have done better to deal with blank verse for the tragedies.

Another comparison [illegible] it is to the mind with the *Phaedra* of Robert Lowell, and that it only be [illegible] the translation and Professor Kitchin's Wit, after introduction, [illegible] comparison on the reader. Professor Wheatley's introduction is unfortunate, if [illegible] in its praise of the present volumes as the best [illegible] Racine's language (the non-naturalistic aspect of which is unduly neglected) and unwisely disparaging of Robert Lowell's version of *Phèdre*. Professor Wheatley's contention is that whereas Mr. Solomon understands and renders the effectiveness of Racine's style, Lowell burles it in "Senecan rant", "thumping rhythm" and "bizarre rhymes". Now it is true that Lowell's is by no means such an accurate translation as the present one; indeed, its unfaithfulness has shocked many Racinian scholars. Lowell calculated that the effects which Racine obtains, mainly by the play of sounds and the formal patterns of verse rhetoric, cannot be achieved by the same means in English.

He has produced instead a highly coloured version, bringing out into the open some of the veiled hints of Racinian dialogue and substituting for the more discreet formal qualities of the original a richness of imagery which serves a similar purpose, at once giving forceful expression to the emotions of the speakers and creating round them a splendid frame of poetry. He even manages to use rhyming couplets and get away with it, apart from a few heavy falls.

That Lowell's version can work on the stage is a matter of fact, in its own way it gives us a Racine which is perhaps not everybody's Racine—but we know how much two French productions of a Racine tragedy can differ. Above all, Lowell's version has life. In this respect, how does it compare with Mr. Solomon's *Phaedra*, which may be taken as a fair sample of the book as a whole? It would be absurd to seek to judge on the strength of two rendrings of one passage, but at least this will serve to illustrate the differences. Professor Wheatley sets against Lowell's version of *Phèdre*, 11.859-64

Ils allo to the unhappy's no catastrophe!
I fear the name that must live after me
and exush my sun until the end of time.
Is his inheritance his mother's crime?
his right to curse me, when pollution stains
the blood of heaven bubbling in his veins

the translation of Mr. Solomon:

For grieving hearts, death casts away its terror.
I only dread the name I leave behind.
How hideous a bequest for my poor children!
Their blood from Jupiter should swell their pride;
But howsoever much they vaunt their blood
A mother's crime remains a crushing load.

Neither of these is entirely satisfactory, though both are arguably Racinian, if in different ways. Solomon's version is scrupulously accurate and gives a good idea of the way Racine builds up his speeches; Lowell's version is [illegible] it forsakes Racine's way for ways of its own, but in the end it achieves a power to affect an audience which is comparable to Racine's. Of the many translations of Racine, Lowell's *Phaedra* stands alone as a play in its own right, vindicating the claim made by the author in his excellent little foreword: "I have translated as a poet, and tried to give my lines a certain dignity, speed and flare."

This is of course an open quarrel about translation, the old question of the "belles infidèles", a quarrel which is occasionally resolved by a version which is at once beautiful and faithful. Mr. Solomon's book cannot be said to reach these heights, but it is a solid achievement, the result of a long labour of love.

The king's man

GILLIAN JONDORF: *Robert Garnier and the Themes of Political Tragedy in the Sixteenth Century.* Cambridge University Press. 35s.

Robert Garnier (1545-1590) is generally recognized as the most accomplished of the many authors who followed Jodelle in trying to adapt classical tragedy to the French language and French tastes, but his most enthusiastic admirers have not yet staked his claim to be a great playwright. He produced essentially rhetorical exercises such as his public expected and enjoyed, but contributed little or nothing to dramatic technique as such. He has, however, much of interest to say about the feelings of a humane and cultivated Frenchman living through the civil [illegible] and much of this is vividly [illegible] threads in his work.

She begins by claiming that Seneca's influence on Garnier has been somewhat exaggerated (only three of his eight plays have Senecan themes) and that in any case Seneca may not have been as bad a model as has often been suggested. Much the longest and most interesting part of her book makes the case for a political approach to Garnier's work. He himself affirms more than once that his plays were meant to be relevant to his own troubled times, and given the incurable taste for didacticism of his contemporaries it could hardly have been otherwise. Dr. Jondorf wisely rejects any suggestion that he wrote *pièces à clef* but maintains that in his choice and treatment of theme he was greatly influenced by the political background of his age. The most important of these themes are those of war, civil and foreign, of kingship and tyranny, and of rebellion, and successive chapters examine how these are dealt with in the plays.

In his early (and bad) poem "Hymne de la Monarchie" (1569) Garnier had proclaimed his faith in monarchy, as a system which actually works, rather than in a republic, which under the pretence of freedom leads to chaos and suffering; and he develops this line throughout his plays. Thus *Antigone* discusses the relationship of the king to law and justice, while *Les Juives* raises the questions of rebellion and divine right. In the latter play, Nabuchodonosor, tyrant though he is, remains Sédécie's lawful sovereign, and as such is the instrument of divine retribution for the Jews' rebellion. Garnier, a Catholic and a king's man (and briefly a Ligueur at the end of his life) may here be supposed to be expressing his own attitude, but perhaps more to the point is his frequent and outspoken condemnation of the [illegible] This is indeed the [illegible] and much [illegible] ficant than abstract [illegible] of government. [illegible] of a lengthy [illegible] overshadowed interest in the literary sufferings of a tragic hero, and this may well account for the relative weakness of Garnier's characterization. It is surely no accident that he most successfully integrates personal and political themes in *Les Juives*, his last and best play, which is based on a Biblical subject to which no Christian could be indifferent.

With its opportunities for debate and dialogue tragedy afforded sixteenth-century writers a convenient vehicle for the discussion of those political themes which preoccupied everyone, and this is clearly how Garnier saw and used the genre. Dr. Jondorf has given a careful and judicious account of his political ideas as seen in his plays, skilfully relating them both to contemporary events and other authors, and has needed doing.

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Racine psychocriticized

CHARLES MAURON: *Phèdre*. 183pp. Paris: José Corti. 22fr.

The late Charles Mauron once described literary criticism as a "dialogue" between the critic and the work he is examining. The word was well chosen: better, perhaps, than Mauron himself realized. For there was a missionary element in the activities of the inventor of "psychocritique". *At the same time he was singularly free from fanaticism or dogmatic acerbity.* He expounded his theories with patience and lucidity, and was modest in the claims that he made for them. Although *Des métaphores obsédantes au mythe personnel*, first published in 1962, was his fourth major exercise in psychocriticism, it is described in the sub-title as "Introduction à la psychocritique".

It was an introduction in two senses. In the opening chapter he provided one of his fullest accounts of its history and aims, and devoted the remainder of the book to a series of practical demonstrations by applying his theories to two classical dramatists and four modern poets. In 1938 he discovered in a number of Mallarmé's poems what he chose to call "métaphores obsédantes" and in 1954, while working on his thesis on Racine, published three years later as *L'Inconscient dans l'oeuvre et la vie de Racine*, he came across the "mythe personnel" which is something that belongs to every writer and in his view was "objectively definable". They represent the poles of psychocriticism. The recurrence of certain metaphors to the point of obsession leads to the "personal myth" which is the fundamental source of an imaginative writer's inspiration.

In his very interesting first chapter Mauron went on to examine what might almost be called the history of psychoanalysis in France. Although the French like to think of themselves as being in the vanguard of all literary and artistic movements, they were decidedly slow in accepting the discoveries of psychoanalysis. This applies with particular force to French literary critics. According to Mauron, "psychoanalysis as an instrument of literary criticism was practically unknown in France before 1930". Some use was made of it in the 1930s, but it did not become widespread until the years 1940-1960. "On the whole", he wrote, "between the wars French criticism refused and repressed the idea of the unconscious", and even during the years 1940 to 1960 "classic criticism and literary psychoanalysis each followed its own course but a new form of criticism emerged and developed which had all the appearance of a compromise".

There are no doubt readers who still assume that "psychocriticism" is simply another name for psychoanalytical criticism. This, as Mauron insisted, was not at all the case. He distinguished between psychoanalysis and psychocriticism or, to put it in another way, medical and literary psychoanalysis. "Psychocriticism", he said, "is not a form of therapy. It has no thought of healing. It offers neither diagnosis nor prognosis." We are only too familiar with the kind of psychoanalytical study which turns the author's writings into a case-book and the author himself into a "case". It is dangerously "therapeutic" in that if it had been applied to the patient in his lifetime it would probably have killed the writer in him while its application after his death often leads to a wildly distorted "diagnosis".

There is one obvious difference between the methods of the psychoanalytical critic and the psychocritic: the first concentrates on the writer's life, the second on his texts which are treated as literary works instead of the outpourings of a patient on the psychoanalyst's couch. It was certainly no accident that "oeuvre" preceded "vie" in the title of Mauron's thesis on Racine: the anti-psychoanalytical critic who misquoted the title by reversing the order and then chided Mauron for putting the emphasis in the wrong place provided a perfect example of the Freudian slip.

Mauron was modest in that he did not offer psychocriticism as providing more than a partial account of any writer or as a substitute for other forms of criticism. He draws a distinction in his study of *Phèdre* between psychocriticism and "classic" criticism, as represented by Professor Jean Pommier, or sociological criticism as represented by M. Lucien Goldmann, but he is careful to point out on his first page that it is intended to supplement and not to replace other methods.

For Mauron, *Phèdre* was not merely the greatest and most representative of Racine's tragedies: it was, as it were, a summing-up of his work. His monograph was intended as a pendant to *L'Inconscient dans l'oeuvre et la vie de Racine* and an elaboration of the theories expounded in that work. *Phèdre* is seen as the most characteristic version of something which is to be found in the plays which preceded it as well as in *Athalie*. A key word in his approach to drama is "superposé" or "superposition" and its function is best described in *Psychocritique du genre comique*:

En superposant des textes d'un même auteur comme des photographies de Galton, on fait apparaître des réseaux d'associations ou des groupements d'images, obsédantes et probablement involontaires

The emphasis falls not so much on images or metaphors as on recurrent themes which explain the "structure" of the play as a whole. One of the most important of them is embodied in the figure of "the returning father" who makes his first appearance in *Mithridate* and plays a vital role in *Phèdre*. The father is also a judge: a lay judge in *Mithridate* and *Phèdre*, a religious judge in *Athalie* where Joad is the father-figure. The presence of a "judge" implies crime or sin and guilt. In Mauron's view it was closely linked with incest and he was at one with Giraudoux in discovering incest or potential incest in most of Racine's plays. It is arguable that there is an element of distortion here. According to Greek law Phèdre's passion for Hippolyte was incestuous while Thésée was alive, but not when he was dead, which explains Oenone's "Votre flamme devient une flamme ordinaire".

But it is surely going too far to suggest that Xipharès's passion for Monime was incestuous: they had fallen in love long before the father met and decided to marry Monime, which makes Mauron's description of her as Mithridates's "wife" look as though he himself was making the Freudian slip on this occasion.

There has been a good deal of discussion about the principal role in *Phèdre*. For Raymond Picard, Phèdre herself is virtually the only character. Leo Spitzer, in his fascinating essay on *Phèdre* as a baroque play -- once fiercely denounced by Professor Antoine Adam without naming the author as "idée absurde et qui n'a pu naître que chez un barbare" -- put forward the surprising theory that the principal character was none other than Thésée. In Mauron the key figure is Hippolyte on account of his role as the son—the son of "the returning father" and his peculiar weakness in dealing with the impossible situation in which he finds himself. At this point the argument becomes a little perplexing. Hippolyte is somehow a clue to the "phantasme inconscient" and therefore to the inner source of Racine's inspiration. At the same time, Mauron thought that Racine could have anticipated Flaubert by saying: "Phèdre, c'est moi". The truth of the matter is that, though he linked *Phèdre* and *Athalie*, the solution of the riddle is a trifle disappointing. We are told, briefly, that Racine had two loves which mingled: a passion for the theatre and for literary creation. "Jansenism condemned this passion]: Racine's conscience seems always to have been afraid of it; he ended by killing it."

Literary criticism, as we know, is a discipline in its own right, but it draws heavily on the departmental sciences. Our conclusion should surely be that Mauron's contribution lay in the right application of psychoanalysis and equally in the rightness of his view that it does not provide a complete account of any author or replace other forms of criticism but complements them. His interpretations are by no means invariably convincing. A good many of them could have been achieved with a much more elementary knowledge of psychoanalysis than he possessed. The process of "superposition" and the accompanying diagrams are not always easy to follow while the "mythe personnel" may appear on occasion to be something of a will o' the wisp. There is no doubt, however, that the particular form of analysis that he brought to bear on literature does, like all good criticism, encourage a much more rigorous scrutiny of the texts, that his discoveries were often highly stimulating and add to the understanding that we may have derived from more orthodox critics or from our own reading of a work.

Schiller biographied

FRIEDRICH BURSCHELL: *Schiller*. 580pp. Hamburg: Rowohlt. DM 25.
FRIEDRICH SCHILLER: *Sämtliche Werke*. Five volumes. Munich: Winkler. DM 27 each.

There are so many general accounts of Schiller in existence that one approaches a new biography with reservations. They quickly dissolve: Herr Burschell has done a most sound and attractive piece of work, almost the Platonic idea of a biography. His book is massive but eminently readable. It is sane in its judgments and lacks that wholly dispensable feature of modern accounts of classical writers—an all too facile assurance of the not-so-greatness of its subject. There are no great surprises and no major reinterpretations here: but a conscientious collecting and direct unfussy presentation of all relevant materials makes this a source of knowledge and understanding of Schiller that one might well recommend before other, more ambitious works.

Any vagueness on those points one more or less knew is neatly dispelled. Was not Schiller made an honorary citizen by the French revolutionaries? We are told when, who were the other foreigners so honoured, who signed the document, who was to convey it, where it got stuck and why, and when it belatedly reached Schiller; also the fact that Schiller's name was put forward only at the eleventh hour by an Alsatian deputy and (apart from the well-known misspelling in the *Moniteur*) misspelled in four other distinct ways by different French journals. All this and more occupies less than a page of the text—a trivial example of the thoroughness of a book which uses facts as the stepping-stones for a brisk narrative and never lets them become obstacles to its progress.

It is surprising that the Winkler classics series have not got round to Schiller earlier. The five-volume edition they now offer, with an introduction by Benno von Wiese and notes by H. Koopmann, makes up for lost time. It at least rivals any other edition for quality of printing and general elegance of production.

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THE POETRY OF PAUL ELUARD

PAUL ELUARD *Oeuvres complètes*. Edited by Marcelle Dumas and Lucien Scheler. Vol. 1. 1,656pp. 58fr. Vol. 2. 1,508pp. 63.10fr. ROGER-JEAN SEGALAT (Editor): *Album Eluard*. 323pp. Paris: Gallimard

PAUL ELUARD is a rare phenomenon among twentieth-century French writers in that he has been conspicuously ignored by the English-speaking world while enjoying wide acclaim in France itself after the Second World War, he became, in fact, a national figure, and when he died in 1952, at the age of fifty-eight, vast crowds gathered in Paris to mourn him. This was in spite of, or perhaps because of, his being denied a state funeral. In the years following his death he has, unlike many famous writers, been far from neglected. His poetry has been the subject of a formidable number of books and articles in French, a school has been named after him in his native Paris suburb of Saint-Denis, and he has now achieved virtual apotheosis with the publication of his complete works in the "Bibliothèque de la Pléiade".

No writer could reasonably ask for a more fitting monument than that furnished by the editors and printers of the two Pléiade volumes, which cover 3,000 pages, and include all the books which Eluard produced in his remarkably prolific career. The critical apparatus, comprising a long introductory essay, textual variants and a positive wealth of biographical and bibliographical data, extends to 1,000 pages and is as clear as it is scholarly. There is, in addition, a companion *Album* filled with photographs of Eluard, his family, his wives, his friends and the places of which he wrote, and a facsimile of his found Work all in all, a monument has been made available for the appreciation of many generations to come. It seems opportune to offer a general appraisal of Eluard's life and of his work, which was considerable, and of the commentaries on it.



The most striking thing in his life was the need to love and be loved and this is the dominant theme of his work from first to last. He came to poetry [illegible] was acutely emotional. Only [illegible] could provide the inspiration of happy poems, as in the "Premier élément" sequence of *L'Amour la poésie* (1929) but, significantly, in the work of a writer who normally eschewed nostalgia, the poems are those of recollection

Eluard's emotional conflict was at its most acute at the beginning of the 1920s, and before and just after Gala left him to marry Salvador Dalí. The poems in *L'oeuvre ouverte* (1930) painfully convey his sense of loneliness and the double incidence of love-making when their marriage was young and passionate. The following volume, *La Vie immédiate* (1932) captures further memories of Gala: "Il n'y a pas [illegible] / Elle a laissé / L'empreinte des choses brisées."

The original title of *Capitale de la douleur* (1926) was *L'art d'être malheureux*, and nearly all the poems are, like the one above, shot through with a despairing awareness of vanished purity and lost light. Through most of the 1920s, in fact, the private world evoked in Eluard's poetry is essentially lonely and desolate; the images of domestic calm give way to images of squalor and violence, and what was luminous and transparent becomes dark and opaque. The more everyday life proved intolerable, the more persistently Eluard sought refuge in dreams; inevitably, as is made poignantly clear in the prose-poems of *Les dessous d'une vie ou la pyramide humaine* (1926), the result was nightmare more terrifying than reality or beauty so perfect that his discontent with the waking world [illegible] Et partout elle a passé / Elle a laissé / L'empreinte des choses brisées."

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It was an active mood of revulsion which first led him to participate in the most notorious of the Dada manifestations of 1920 and to join the Communist Party in 1926. The causes which aroused his intensest feelings were social injustice, poverty, the degradation of the individual, and the collective folly of war. He remained implacably opposed to individuals or institutions who seemed to him to have a vested interest in preserving such phenomena and, in his view, these were [illegible] bourgeoisie, the capitalist state, and the church. He attacked these intermittently all his life, but his most

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succinct and scathing indictment remains "Critique de la Poésie", the short poem which serves as epilogue to *La Vie immédiate* (1932):

C'est entendu je hais le règne des bourgeois
Le règne des flics et des prêtres
Mais je hais plus encore l'homme qui ne le hait pas
Comme moi
De toutes ses forces
Je crache à la face de l'homme plus petit que nature
Qui à tous mes poèmes ne préfère pas cette *Critique de la Poésie*.

The killing of Lorca and the murderous air-raid on Guernica crystallized Eluard's left-wing hostility and inspired one of his most notable pieces of polemic, *La Victoire de Guernica* (1936), the more effective for being less shrill. From this time on, both in his theoretical writings and in his poetry, he proclaimed the need to establish closer links with his fellow men. To translate this theory into practice did not, however, prove quite so easy, and from the mid-1930s onward, a major new theme emerged in Eluard's poetry, the tension between an all-too satisfying private love and social and political responsibility.

The rival claims of love and duty were particularly acute during the German occupation. Eluard was sometimes tempted to take refuge in a world of pure poetry, as is clear from the *Blason des fleurs et des fruits* (1940) and the richly illustrated anthology, *Poésie involontaire et poésie intentionnelle*, published in 1942, one of the darkest years of the war. But his main commitment was to the French resistance movement, a cause which enlisted his sense of poetic mission, his considerable gifts of invective, his profound humanity and his real love of France. In his poetry of this period his resolve to inspire his comrades-in-arms is expressed through the use of a number of devices common to most traditional forms of popular verse: emphasis through heavily accentuated rhythms, through a recurrent refrain or near-repetition, and through short and easily memorable lines. There is greater directness in his use of language, but at its best it remains characteristically elusive.

In *Liberté*, the most celebrated of his wartime poems, the imagery makes few concessions to the dictates of popular taste:

. . . Sur le fruit coupé en deux
Du miroir et de ma chambre
Sur mon lit coquille vide
J'écris ton nom . . .
Sur le tremplin de ma porte
Sur les objets familiers
Sur le flot du feu béni
J'écris ton nom . . .

This poem was originally conceived as a private tribute to "Nusch", and it is indicative of Eluard's keen sense of wartime priorities that he chose eventually to transform it into a hymn to freedom. Yet Eluard remained particularly sensitive to the competing demands of his private and public roles. This is nowhere expressed more vividly than in *Poésie ininterrompue I* (1946), his longest poem and, by common consent, the greatest work of his maturity. He takes full stock of his life's experiences and rejects the past in favour of the present: any lingering temptation to take refuge in erotic complacency is dispelled by the embittered reminder of bourgeois iniquities, and the poem ends as a hymn to hope and to fraternity.

Only when the Second World War had ended did he judge it seemly to publish any further collection of poems exclusively devoted to love, and these, *Lingères légères* and *Une longue réflexion amoureuse* (1945) together with *Le dur désir de durer* (1946), convey once again how enduring was the happiness "Nusch" provided and how much he depended on her. This was brutally brought home to him in November, 1946, when she died of a cerebral haemorrhage at the age of forty. He mourned her in *Le Temps déborde* (1946), short and spontaneous forms of grief which, like Hugo's famous *Demain dès l'aube* are all the more poignant for being quite unrhetorical:

Nous ne vieillirons pas ensemble
Voici le jour
Fa trop: le temps déborde

Eluard was for a time so overcome that he more than once contemplated suicide. He was won back to life by his friends, in particular by Jacqueline Trutat to whom he dedicated *Corps mémorable* (1948), which contains the most overtly erotic poems he ever wrote, and also *Une leçon de morale* (1950), a balance sheet of moods and reactions in which a remarkable series of linked texts express first a pessimistic and then an optimistic reaction to the same set of experiences. As a further act of homage to "Nusch" he dedicated himself anew to the class struggle in *Poèmes politiques* (1948), secure in the conviction that this is what she would have wanted of him.

For the remaining years of his life, Eluard acted as a poet laureate for the communist cause: he was as ever ready to denounce capitalist atrocities as to eulogize a hero of the revolution or to hail the opening of a party congress. He travelled extensively throughout eastern Europe as well as to America, and it was in Mexico in 1949 that he met Dominique Lemor, whom he married in 1951. To Dominique he dedicated the poems of *Le Phénix* (1951), expressing his resolve to live for the present moment and his faith in the indestructibility of love. The most characteristic mood expressed in these final love poems is like that of Ronsard's odes to Hélène or Baudelaire's poems to *Marie Daubrun*: a deep feeling of tenderness and of gratitude for a companionship he had not dared to hope for, counterpointed with an autumnal melancholy and sense of finality:

Je suis le dernier sur la route
Le dernier printemps la dernière neige
Le dernier combat pour ne pas mourir

Et nous voici plus bas et plus haut que jamais . . .

The dominant mood of Eluard's last poems was, however, guardedly optimistic. He remained remarkably unembittered by the long years of unhappiness with "Galu", by the traumatically sudden death of "Nusch" or by the atrocities committed during the Spanish Civil War and the Nazi Occupation. His persistent refusal to accept defeat as final which eventually shines through even the darkest periods of his life, is affirmed yet again in *Le Château des pauvres*, his poetic testament completed at an old farm-house in the Périgord a few months before his death. It expresses a tender love for Dominique and, beyond her, for his fellow-men, and it proclaims his faith in ultimate victory:

Quoi qu'il arrive nous vivrons
Et au fond du Château des pauvres
Où nous avons tant de semblables
Tant de complices tant d'amis
Monte la voile du courage
Hissons-la sans hésiter
Demain nous saurons pourquoi
Quand nous aurons triomphé . . .

What distinguishes Eluard from all other twentieth-century French poets is his insistence on the paramount need to communicate, the rationalization in practical linguistic terms of his lifelong fear of loneliness: "Vivre c'est partager", he wrote in 1948, "je hais la solitude". The need to communicate with the reader runs like a refrain through all Eluard's theoretical writings, from the preface to *Les Animaux et leurs hommes* in 1920, repeatedly in his public lectures and *avis* [illegible] of the 1930s and again in the collection of poems published in 1951 and significantly entitled *Pouvoir tout dire*. The period when his language is most opaque, during his involvement with Dada and the early years of the Surrealist movement, can be seen as his linguistic apprenticeship. His enthusiasm for proverb-making and for all manner of plays on words, from old-fashioned puns to ultra-modern *cadavres exquis*, were so many *exercices du style* in which he explored the resources of the French language. Throughout his career, however, he never sought to bedazzle or to alienate the reader with recondite allusions, and his vocabulary remained essentially simple.

The words Eluard employs nearly always designate things or attributes within the normal reader's experience: the parts of the human body, human activities like laughing, weeping, kissing or caressing, and the sights and sounds of landscape and of the domesticated animal world. What constitutes, both the chief difficulty and the chief attraction of his poetry is how his words, so simple in themselves, are combined to form highly charged and very often elliptical images.

Eluard derived from the Surrealists his belief in the poetic importance of images and confidence in his continuing ability to make them. "Rien n'est incompréhensible", he proclaimed in 1930, in his important theoretical lecture "L'Evidence poétique". "Tout est comparable à tout, tout trouve son écho, sa raison, sa ressemblance, son opposition, son devenir partout. Et ce devenir est infini". In his poetic practice, he only briefly coined images illogically and haphazardly in the approved Surrealist manner and, significantly, these are to be found almost exclusively in works of which he was only part-author, in *L'Immaculée conception* (1930), written in collaboration with André Breton, or in *Ralentir travaux* (1930), written with Breton and René Char. In the poetry which was wholly his own, the images are carefully disciplined, organically linked and, as is true of all poets, they reveal his particular preoccupations.

He is specially fond of images of fire and water, and frequently interchanges their qualities so that fire is said to liquefy and flow like water while water burns and glows like fire; to fight a fire or to plunge into water are two of his favourite analogies for the act of love. Fire, indeed, is the most constant and the most potent of his symbols, representing the rejuvenating powers of life and love: it sustains the whole of his first wholly successful poem, "Pour vivre ici" (1918), which begins:

Je fis un feu. Pauvre m'ayant abandonné,
Un feu pour être son ami,
Un feu pour m'introduire dans la nuit d'hiver,

Un feu pour vivre mieux . . .

And it dominates his last major collection of love-poems, *Le Phénix*, in which he explains that the Phoenix is Adam and Eve forever being born anew in the fire of love.

But what emerges most clearly of all from Eluard's work is his obsessive reliance on visual imagery. Sight was to Eluard, by far the most vital of all the senses. With their power to reflect and to multiply images, the eyes have traditionally been linked by poetic analogy with mirrors or with water. Eluard goes much further. Eyes, in his poems, have the power to dispel darkness, to engender life and to liberate from time: they are likened to the sun, with power to create and to illuminate. His characteristic analogues, [illegible] euphoria are objects or surfaces which reflect or transmit light: the sun, the stars, mirrors or pools of water. Conversely, when he wishes to convey a sense of despair, the qualities he invokes are darkness, heaviness and opacity.

For Eluard, the act of seeing is intimately linked with the act of loving. Eyes are important to the lover not so much because they enable him to see but because they permit him to be seen. To be seen by the beloved is to be made aware that one exists, and lovers' eyes become mirrors in which they watch themselves seeing each other. Yet intense though the pleasures of contemplation may be, and Eluard's love-poems are more frequently litanies of praise to the body of his beloved than incitements to or memories of love-making, his ideal is the conventional one of union so complete that the lovers' individual senses are wholly obliterated.

Yet it was not only as a lover that Eluard prized the faculty of sight. For him, it provided *intimate* [illegible] ment to the very quality of living: "Voir c'est comprendre et agir: c'est unir le monde à l'homme et l'homme à l'homme." His continued belief in such an adage is expressed not merely in his image-making but in the particular sympathy he always felt for painters: he numbered among his greatest friends Picasso, Max Ernst and the art-critic and collector Sir Roland Penrose: he compiled those remarkable anthologies of *Ecrits sur l'art* (1952-54) and, over the course of his career, he wrote a large number of poems on a wide range of nineteenth-century painters which take the form of subtle analyses of single paintings or lyrical tributes to the particular painter's art.

Just as Eluard's images were determined and disciplined by his preoccupations, so his poems were shaped and ordered by his keen sense of form, a sense that was partly innate and partly developed through his extensive reading. During the years of maturity, he produced a [illegible] distinctive series of poetry anthologies which, he claimed, were the result of a lifetime's study: *Poésies [illegible] anciennes* (1937), *Poésie involontaire et poésie intentionnelle* (1942), *Le meilleur choix de poèmes [illegible] que l'on fait pour soi* (1947), *Première anthologie vivante de la poésie du passé* (1951) and *Les Sentiers et la route de la poésie* (1952). These reveal Eluard's lasting love for pre-classical French poetry, for striking imagery from any age, and for folk-lore, children's counting rhymes, and the unconsciously poetic utterances of ordinary people. They also reveal how proudly conscious he was of being part of an unbroken poetic tradition. "Nous sommes nés les uns des autres", he declared in his preface to his *Première anthologie vivante de la poésie du passé*. "Nous maintenons notre nom, notre ambition, [illegible] les atteignent ont la même force que celles que nous voulons projeter sur l'avenir."

In practical terms, the consequences of his sense of kinship with France's poetic past meant the borrowing of a number of strictly disciplined forms: *ballades* and *rondeaux* are to be found among his very earliest poems and Renaissance-type *blasons* among the works of his maturity: in "Couvre-feu," one of the most celebrated of his Resistance poems, he takes over a rhythm schema from the *Grands Rhétoriqueurs*, while one of the last poems he ever wrote, "Ailleurs est patrie", is consciously modelled on the "Fortunes et adversez" of the fifteenth-century poet Jehan Regnier, in a striking number of poems which are not modelled on any pre-existing fixed form, he reveals a fondness for enumeration and for near-repetition which is markedly liturgical.

Because of his constant indebtedness to French poetic tradition, Eluard was never at ease in the role of iconoclast demanded by avant-garde doctrine. He was faithful to the Surrealist movement after his fashion and was for a time as fanatical as any. He played an active part in all the noisiest demonstrations of inter-war years, engaged in such joint enterprises as the *152 proverbes mis au goût du jour* (1925) with Benjamin Peret and the *Dictionnaire abrégé du Surréalisme* (1938) with André Breton. Yet Breton, the "Pope" of the Surrealists, came to look upon Eluard as a heretic, not so much because of his [illegible] automatic writing [illegible]

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GUILLEVIC: *Ville*. 146pp. Paris: Gallimard. 15fr.

Guillevic is a Breton, and his name suggests nicely the quality of his [illegible] as the [illegible] birthplace, where long lines of breakers confront the Bay of Biscay. This archetypal situation of man at grips with a nature whose elements are eternally at war among themselves—prehistoric man propitiating the gods with huge megaliths, [illegible] pitted against water and wind—provides the very stuff of Guillevic's poetry. His successive volumes have examined these primary [illegible] ideas with an elliptic [illegible] which is peculiarly his own: the rocks of *Terraqué*, the ocean of *Carlhue* are questioned with an almost animistic intensity. Addressing the sea (in *Carnac*) he reflects:

Il me semble parfois
Qu'entre nous il y a
Le souvenir confus
De crimes en commun.

This sense of the complicity of man and matter is a basic ingredient of the elemental apprehension of the world from which Guillevic finds release in the ritual of poetry. "Arracher aux choses ce qu'elles savent de l'homme" is how the critic Gaëtan Picon has described Guillevic's purpose, and it is apt.

With *Ville*, man remains very much the centre of the poet's preoccupations, but in this sequence of disturbingly enigmatic reflections on an unnamed town that can only be Paris (where he has lived since 1935) the landscape is metamorphosed: rock has turned to brick, the ocean has become water flowing through pipes, culverts, drainage systems. But the obsession has not changed: "J'écris sur toi", he tells his town, "Comme j'écris toujours: / Pour posséder". And, as always in Guillevic's world, both man and surrounding elements possess, are themselves possessed:

Elle est entrée en moi, la ville,
Elle est en moi, me ronge,
Me corrompt, me nourrit.

And so this imaginary journal records the way in which an urban agglomeration suggested rather (the epithets pour out like lava — "coagulée, congulante", "ce magma-matière") until the whole becomes one great pervasive sensibility:

Le tremblement
Prend quelquefois la ville, pourtant,
Mais c'est le nôtre,
A travers elle.

It is this instinctual awareness of an organic unity between the town and its inhabitants, forged from a shared loneliness of inward-looking walls and minds, that inspires the whole ode, illuminating even the most banal urban image-travellers massed in underground—with a flash of poetic insight:

Ils ont besoin d'être ensemble
Dans des creux de la ville
Où ils font du plein.
Ils ont besoin
De sentir ce plein, tellement
Il y a de vide.

his lingering fondness for the alexandrine, but because he committed the cardinal sin of preferring poetry itself to Surrealism.

Eluard's continued participation in the movement was motivated partly out of deep personal loyalty to Breton, partly out of his indelible sense of outrage with the social and cultural establishment of his day, but most of all because Surrealism seemed to hold out the promise of self-knowledge and instant integration when his private life was riven with tensions. Significantly, it was in the 1920s, when his personal problems were most acute, that he was most militant in his behaviour and his pronouncements. Equally significant is the attraction he found in the Surrealists' keen interest in dreams, and his best poems of the 1920s are the renderings of dream-sequences to have an authentically dream-like quality. When his emotional problems were solved through marriage to "Nusch", and when he came to believe that the Communist Party was likely to prove a more efficient instrument of social change his enthusiasm for Surrealism dwindled away.

Some of the poems Eluard wrote in the later period are conspicuously successful. "Pour vivre ici" and the poems from [illegible] *Les Temps déraisonnables* [illegible] among the finest [illegible] duced this century. On the [illegible] hand, other poems of this period widely lauded as they are, have not worn at all well: the Renaissance [illegible] 1929 he [illegible] were [illegible] and the [illegible] manner, to continuous [illegible] embarrassing as much for their poetical as for their political misjudgment. Eluard's genius was not for polemic nor for invective [illegible] to sing of private rather than public moment. His best work was as the Verlaine of his age, not as the successor of Victor Hugo. He [illegible] most successful as a poet in the 1930s, when he was particularly unhappy, and when his language, though lucid and simple, was most musical and most subtly evocative. His collected works demonstrate beyond dispute that oblique suggestion is perhaps more effective than direct statement and that, for the artist, deprivation is more fruitful than fulfilment.

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CESAR VALLEJO: *Poemas Humanos. Human Poems.* Translated by Clayton Eshleman. 326pp. Cape. £2 5s

The Peruvian poet César Vallejo died in Paris on April 15, 1938, leaving behind him in manuscript the ninety-four poems first published in the following year under the title of *Poemas Humanos*. Many of these poems were written or revised only a few months before his death: together with his other volumes, *Los Heraldos Negros* (1919), *Trilce* (1922) and the sequence of fifteen poems, *España, aparta de mi este cáliz*, inspired by the Spanish Civil War, they form a highly original body of verse which establishes Vallejo beyond any doubt as a major twentieth-century poet, whose continuing influence in the Spanish-speaking countries is comparable only to that of Neruda.

Though his three principal collections are markedly different from one another, they present an impressive continuity of both themes and technique. Many of the poems in his first volume, *Los Heraldos Negros*, take their vocabulary and mood from slightly older Latin-American poets, notably from Rubén Darío. Yet, despite the conscious imitation of prevailing modes, there are already signs of a strong personality in the process of finding its own forms. The experience behind the best of these poems is deeply rooted in Vallejo's native Peru: the tensions of adolescence, set in the framework of a conventional Catholic upbringing, horror at the exploitation of native labour, and nostalgia for the dying grandeur of the pre-Columbian heritage. These things converge at times in a sense of the pointlessness of human suffering and a conviction that God, if he exists, must himself be an imperfect, suffering being.

In Trilce, the rhetoric which occasionally flaws the earlier poems is completely discarded: expression is cut down to the bone, resulting in a language which, though often obscure, is wholly authentic and original. The technique of these poems has sometimes been described as Surrealism *avant la lettre*; it would be more accurate to say that Vallejo's deliberate rejection of logical discourse comes from a deeply personal need to explore the sources of his anguish at their most primitive and pre-articulate level. At this stage, Vallejo's poetry is haunted by the feeling of being orphaned in an absurd universe, in which any desire for individual redemption seems doomed to failure. The intricate number symbolism which plays a large part in these poems embodies the sense that life is a process of constant and progressive fragmentation; that the ideal unity of being is continually broken in existence, and that time develops in a proliferation of separate units which is ended only by death. The most moving poems in *Trilce*, however, arise directly from Vallejo's own circumstances: the death of his mother, which was to remain a constant obsession in his work, and the break-up of his childhood home, are transmuted, with no loss of concrete detail, into an analogy of the human condition itself.

The full implications of this do not appear until *Poemas Humanos*. The two collections are separated by a gap of sixteen years, during which Vallejo lived in Paris, often under conditions of poverty and illness, and became increasingly interested in Marxism. (The experience of two trips to Russia and his meetings with Russian writers of the time, including Mayakovsky, are recorded in his prose-work *Rusia en 1931*, which forms an important source for the understanding of his later poetry.) In terms of his verse, Vallejo's Marxism seems a natural climax, rather than a sudden conversion: the vision of human solidarity which appears in his later poems owes as much to the Christian notion of brotherly love and to the now magnified image of the childhood home as to any strictly Communist ideology. Compared with *Trilce*, the rhythms of *Poemas Humanos* are generally more sweeping and, except in the superb final poems, less intense. Nevertheless, it is remarkable how much of the very individual language of *Trilce* is carried over, as Vallejo moves from the analysis of his personal fears to that of the human situation as a whole, a transition made possible by the complete lack of self-regard which is one of the most striking features of his work.

Perhaps the greatest virtue of Mr. Eshleman's edition is that it contains what is probably the best available text of Vallejo's own poems. As for his translations, he has wisely resisted the temptation to "re-create" the originals, and has provided a literal version which should be very helpful to any reader with a moderate knowledge of Spanish who is prepared to tackle the poems themselves. The problems of translating Vallejo are in any case formidable, though recent versions by Robert Bly, Charles Tomlinson and others show that certain poems, at least, can be brought over effectively into English. Much of his work, however, allows the translator very little scope for manœuvre, so closely is the actual sound of the language implicated in the expression. As an American poet, Mr. Eshleman has clearly been encouraged by the exponents of Projective Verse, whose own experiments in the physiological basis of poetic utterance have something in common with Vallejo's practice. Inevitably, his versions often fall short of the musical assurance which lends conviction to the originals, even where one can only grope for the meaning.

More seriously, there are occasional errors of translation which make for unnecessary obscurity. Thus, the climax of one poem is spoilt by the rendering of its final line: "la candidad enorme de dinero que cuesta el ser pobre" means, not "the enormous quantity of money it costs the poor being", but "the enormous quantity . . . it costs to be poor". Similarly, another crucial line—"tan puro de miseria está el creyente"—is made to mean its exact opposite: not "the believer is so full of malice", but "the believer is so free from malice". There are about a dozen mistakes of this order, all of which could easily be revised. However, this qualification apart, Mr. Eshleman's book, with its informative introduction, should supply many readers with an excellent introduction to one of the most compassionate and verbally inventive poets of this century.

Editorial panjandrum

V. PERTSOV: *Poety I prozaiki velikikh let.* 335pp. Moscow: Khudozhestvennaya Literatura. 1r. 6 kops.

Poets and Prose Writers of the Great Years is the title, straightforwardly translated, which V. Pertsov has given to this collection of essays written at various periods over the last decade. In terms of age, interest and attitude he belongs to the first, immediately post-revolutionary, generation of Soviet writers, for whom the "great years" were the 1920s.

Introducing this collection, Pertsov lays claim to first-hand acquaintance with many of the writers whom he mentions and he even suggests—it is unclear in what exact respect, though he is now a member of the editorial board of the journal *Voprosy Literatury*—that he took some part in their literary work. One therefore lives momentarily in the hope that new information may be given about some aspects of early Soviet literature, for the list of poets and writers with whom Pertsov seems to claim acquaintance is remarkably varied and includes (to name only the most prominent) Gorky, Mayakovsky, Yesenin, Blok, Khlebnikov, Bulgakov and Olesha.

The hope is only momentary: this is a collection of very orthodox essays in which Mayakovsky's reference to "stamping on the throat of my song" (the famous quotation from "At the Top of my Voice") is explained as a consequence of his desire to serve the Party, and Khlebnikov, that most precocious and inventive of poets, is defended from the charge of being a Modernist. Despite the orthodox tone and all the special pleading on behalf of socialist realism, there penetrates through the conformism, in the shape of quotations and the occasional sensitive comment from Pertsov himself, something of the non-conformity and ebullience of Mayakovsky, something of Khlebnikov's sadly underestimated genius (Pertsov incidentally makes a plea for republication of his work).

At only two points does the rather smug manner of the editorial panjandrum give way to the more authentic tone of the memoirist—once when we are given an apparently first-hand account of Mayakovsky's first public reading of "Good!" in 1927 at which Fadéyev railed against the poet for the lack of "psychologism" in his new work because, it seems, his own *The Defeat* (*Razgrom*) had been attacked by "Lef." for being too psychological; and once when we are given a glimpse of Velemir Khlebnikov composing his manifesto on aesthetics, seated at a desk in Kharkhov in the spring of 1919, covering the paper with even lines of writing, as if he was copying from a prepared text, and he did not stop until he had finished some sandwiches spread with some kind of unknown rationed caviare of the epoch of War Communism. Happily, I had enough of them, and the enormous article was written at one sitting.

These glimpses, and the obvious nostalgic fondness which Pertsov has for such writers of his own generation as Olesha and Bulgakov, are things that lighten the atmosphere of this collection. Otherwise its nostalgia is elderly and a trifle pompous: the "great years" have gone, are insufficiently or incorrectly appreciated by the younger generation, and it is entirely in character, therefore, that Pertsov should conclude his collection by giving Yevtushenko a patronizing scolding for having an inadequate sense of history.

Liquefacts

RAYMOND QUENEAU: *Fendre les flots.* 184pp. Paris: Gallimard. 11fr.

Fendre les flots is Raymond Queneau's third book of poems in two years. After the town (*Courir les rues*) and the country (*Battre la campagne*), he has taken to the water and navigates his whole hierarchy of liquidity, from gutters up to oceans. Many of the poems are projections of a single metaphor: the sea as time submerging all sorts of nastiness but still productive of flotsam, or memories. In *Fendre les flots* Queneau, who was brought up in Le Havre, is devious and often obscure in setting down what he feels about the sea, as worried and concise as ever when he sticks to what he only knows about it: "le grain de terre sèche/ salue le vieux bon dictionnaire". His ancestors may have been Vikings, but he feels closer to another Jean resolutely Dane, the Hamlet of "Chexpir".

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The baroque in things

CARLO EMILIO GADDA: *Acquaintod with Grief.* Translated by William Weaver. 219pp. Peter Owen. 40s.

Carlo Emilio Gadda, the maker of myths, has himself become a myth and for this no one is more responsible than the eminent literary critic and philologist, Gianfranco Contini. Contini maintains that Italian is the only great national literature in which dialect plays an important part, and he draws a line from the thirteenth-century writers, through Belli, Porta and Carlo Dossi, to Gadda and Pasolini. But Contini seems to have forgotten that Britain also has a strong dialect tradition. Apart from the Middle English writers, we have, to take two outstanding English examples, the Dorsetshire poems of William Barnes and the poems by Tennyson in Lincolnshire dialect. There are eminent Irish writers such as Synge who use dialect and, most important of all, there is the unbroken Scottish line from Middle Scots, Barbour, *The Kingis Quair*, Henryson, Dunbar and Douglas, through Robert Burns, to Hugh MacDiarmid and the younger Lallans writers of today. This weakens Contini's contention that Gadda is superior to Joyce, Musil and Céline because he uses dialect. After all, Joyce uses dialect too.

The second myth is that Gadda has smashed the Italian language to pieces and re-created it as a rich linguistic instrument, of particular value to new and experimental writers. Gadda has certainly influenced by his example such writers as Edoardo Sanguineti, Pier Paolo Pasolini, Francesco Leonetti, Alberto Arbasino and Giorgio Manganelli, but his writings have had little more influence on the Italian language than *Finnegans Wake* has had on the English language. This is not surprising because, according to a recent statistical survey, 64 per cent of Italian families do not possess a single book.

What, unfortunately, is changing the Italian language is the proliferation of the lowest forms of mass-communication in Italy, the *fumetti* (sentimental stories issued weekly, illustrated by still photographs of people with caption balloons issuing from their mouths), cheap magazines, third-rate journalism, films dubbed in Italian, and low-grade sex and crime novels, mostly translated from other languages. This debasement of the Italian language has been examined by Sanguineti and presented as an anthropological phenomenon in his Marxist novel *Il gioco dell'oca*.

It is customary during any discussion of Gadda for the name of Joyce to crop up, particularly the Joyce of *Finnegans Wake*, but it is the Joyce of *Ulysses* who is nearest to Gadda. Joyce's "interior monologue" is semantically akin to Gadda's "baroque" pastiche, but the enclosed world of *Finnegans Wake* is very different from Gadda's robust external world. Gadda's earthy naturalism is a form of extroverted expressionism and is far removed from the narcissistic experiment with language which occupied Joyce's later years.

Elio Vittorini called Gadda "the greatest Italian novelist, indeed the only great one", and Contini sees him as the saviour of Italian letters. After these pronouncements few writers have dared to criticize him (G. Barbari Squarotti, who treats Gadda as a purely destructive *poète maudit*, is a notable exception). It must be admitted, however, that some of his admirers get tired of all this Gadda-ing about, particularly when the impasto of ordure is laid on very thickly, just as some admirers of Joyce tire of his multilingual Plurabelletristries.

Gadda's two principal works, *Quer pasticciaccio brutto de via Merulana* and *La cognizione del dolore*, are both unfinished. If he had been a *trecento* painter he would probably have been known as The Master of the Unfinished Masterpieces. Some critics indeed assert that it is the essence of Gadda's work to be unfinished, but Mr. William Weaver has dealt a serious blow to this theory by translating almost the whole of the third part of the *Cognizione* from Gadda's manuscript. Mr. Weaver is not always as happy with his titles as he is with this book. His version of the *Pasticciaccio* is "That Awful Mess on Via Merulana", whereas it might be better expressed, though less literally, as "That Ugly Business in Via Merulana". *Acquainted with Grief* is, however, a stroke of genius, the quotation from Isaiah 53:3 being reinforced by Handel's magnificent setting of the words in *The Messiah*.

La cognizione del dolore was published serially in *Letteratura* during the years 1938-41, and was later put together for publication in book form in 1963. In this book Gadda transfers the holidaying Milanese of the Brianza vacation own memories of the First World War, in which his elder brother was killed, to an imaginary South American republic. Mr. Weaver in his excellent preface writes: "As the distinguished critic Gianfranco Contini says of the novel, 'If it is a *roman à clef*, the key is a skeleton key'." Now this is very amusing, but it is not what Contini says. After having noted, in his introductory essay to the novel, that Don Gonzalo Pirobutto, the principal figure in the *Cognizione*, shares a number of qualities and experiences with the author, Contini remarks: "If this is the key, it is a master key to open locks and sweep away padlocks." That is to say, any interpretation of the *Cognizione* depends on how far Gonzalo can be identified with the author. Gadda looks at Gonzalo "with a sort of cold and bitter objectivity", but he is certainly his *alter ego*, as Vito Amoruso suggests, in a dream within a dream.

The key to the *Cognizione*, whether skeleton or master, is the love-hate attitude of Gonzalo towards his mother, who is lost in "the atrocity of her grief" for Gonzalo's elder brother, who had died in battle. Gonzalo feels deprived of love and jumps on a portrait of his father, splintering the glass and damaging the painting. This act has consequences that echo through the book, which is saturated with grief and pain.

In the Italian edition the text is prefaced by a curious and remarkable dialogue (omitted in the English edition) between the Publisher and the Author, where the Author explains that Gonzalo cannot bear the general imbecilities of the world or the fooleries of the ritualistic bourgeoisie and abhors the crimes of the world. He can in no way, at least by percipient, perspicacious and just judges, be defined as anti-social or misanthropic. In this dialogue the Publisher exclaims that if will be necessary to explain in most quiet and reasonable manner, that "the world is baroque and Gadda has perceived and portrayed its baroqueness". The Publisher also remarks that the baroque and the grotesque harbour in things, which certainly helps to explain Gadda's style and imagery.

The *Cognizione* was written at a time when Italian culture was still under the influence of Crocean idealism. Strangely enough, Gadda's style was acceptable to his contemporaries, but his language is very different from theirs. Gadda is ironic, grotesque, humorous, terrifying, satirical and compassionate, sometimes lyrical and sometimes angry, but he is never wild or elegant—his prose is magnificently cumbrous, too ponderously contorted, to exhibit either of these graces.

Gadda can, fortunately, look ironically at his own impossible prose. When he makes Pedro thank God that he is not a writer, a baroque and labyrinthine writer, like Jean Paul, or Carlo Gozzi, or Carlo Dossi, or some other Carlo even worse than these two sorry creatures", Gadda is clearly referring to himself, as he is when the doctor thinks of Gonzalo "furiously distilling from his memory one of those difficult words of his that nobody understands, with which he enjoyed decorating his stiff gluey prose that nobody reads".

In the *Cognizione* Gadda makes little use of dialects, which he deploys so skilfully in the *Pasticciaccio* as instruments of deformation, but his style, a brilliantly turbid expressionism, is just as complicated and eloquent as in the later book. The coruscating imagery of Gonzalo's tirades seems like a firework display organized by an inspired madman, until one remembers that in some of his most elevated and poetical passages Gadda is parodying D'Annunzio, who appears in the novel as the poet Caconcellos. Even in the tragic scenes, just as the prose is about to fall into an abyss of anguish, it is rescued by some grotesque, humorous, or bravura intervention.

The *Cognizione* has been described as a recital rather than a story. There is very little narrative, although the book is written in narrative style, there is hardly any plot and there is little more action than there is in Malcolm Lowry's *Under the Volcano*, a book with which the *Cognizione* has curious affinities. The novel was written at a time when fascism was at the height of its power, and Gadda had to be careful. He could not let himself go as he does in the *Pasticciaccio* and *Eros e Priapo*. No doubt the "Nistitutos provinziales de vigilancia para la noche", the night watchmen's organizations of the various provinces of Maradagal, represent fascism, and the "night protection" racket underlines the fiction of absolute security offered by the fascist regime, but Mussolini ("Mussolini ha sempre ragione") is discreetly disguised as the omniscient volcano Akatupulqui, the god worshipped by the Incas, "the god of sulphur and of flames".

Fascism is, for Gadda, the embodiment of all Italian asininity, bureaucracy, and incompetence, with its accompaniment of mess, disorder, dilettantism, sycophancy, and careerism. His elaborate psychological, even psychoanalytical, probing of fascism in *Eros e Priapo* (published in 1967 and reviewed here on May 22, 1969) was written in great part between 1941 and 1944, and is therefore not a recollection set down a quarter of a century after the fascist era ended, as some have thought, but a living, harrowing experience, written during the dying stages of fascism, when Gadda could express himself freely with all his customary compassionate rage.

In the second part of the *Cognizione*, chapter two, the grief of the mother (the Señora) for her elder son is overwhelmed by Gonzalo's furious denunciations of the stupidity of his mother and father in keeping up a villa which they could not afford. His resentment against his mother takes many (sometimes petty) forms: her foolishness in giving a donation for the playing of the bells, her acquaintance of miserable dancing-helpers and parasites who swarm over the house and profit from her snobbishness. At the same time he rails against himself—"I . . . I . . . the foulest of all pronouns." In his "impotent anger" he curses his ancestors and all his relatives. Later, the son feels "as if between him and his mother there were something irreparable, more atrocious than any war, and than any frightful death". When his mother asks him to eat, he stirs "as if a secret rancour forbade him to know the truest tenderness of all things, maternal succour".

Finally the sight of his mother paying out money to her hangers-on for uneatable food is too much for the son and he cries, before leaving the villa: "If I find you again in that box of pigs, I'll cut your throat and throw you into the autumn shadows, a malevolent relic of the mother that might. She is recovering when he bolts and the final end-

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Angelo Guglielmi started the series with *Avanguardia e sperimentalismo* and in *Vero e falso* he passes judgment on Italian narrative writing during the past ten years. If we compare Guglielmi with his contemporary critics, we find that he lacks the trenchancy and gusto of Alfredo Giuliani, the intellectual penetration of Edoardo Sanguineti, the dialectical subtlety of Umberto Eco and the passion and sensitive intuition of Pier Paolo Pasolini, but he has excellent powers of analysis and significant moments of illumination. If he has been influenced by Lukács, now regarded by young left-wingers as stuffy and old-fashioned, he at least has achieved a positive attitude to replace the Lukácsian negative. Guglielmi is, however, wedded to certain fixed ideas, which appear again and again in his work, and provide him with his critical criteria. As Italo Calvino implies, though he does not actually say so, Guglielmi is difficult to argue with because he keeps on repeating himself, like a barrel-organ.

Guglielmi's King Charles's Head is Alberto Moravia whom he attacks on every possible occasion for not being what Guglielmi thinks he ought to be. His main thesis is that the emergence of group life at the expense of family life and the appearance of the non-hero have had serious consequences for literature, consequences so grave that the world and its literature have become separated. Most of the younger Italian novelists have been affected by Robbe-Grillet and such writers now base their work on a search for a relationship with reality (e.g., Sanguineti) or on a rejection of this relationship (e.g., Balestrini). However, Beckett, believing in literature, does not devalue it as Robbe-Grillet does, but makes it transcend reality.

Guglielmi asserts that Italy has no language common to writer and speaker, as have England and France, but he fears that while Italy is busily filling the void caused by her lack of a national culture, language in France and England is being debased by neo-capitalist industrialism, which has created its own inexpressive slang and idiom. This forces the true creative writer to invent his own language, as do Joyce, Beckett and Gadda.

Guglielmi finds that the onetime leader Pier Paolo Pasolini has feet of clay. His Marxism is of a suspect brand, culturally imprecise and exposed to contamination of every kind. Marxism has become a mere means of producing the irrational. Pasolini applies himself to battering things together and firing off against them with a propulsive force, in the name of his vague Marxism. Certainly he is a "master of life", in the sense that he is familiar with prevalent tendencies and habits. He has all the right sentiments, a sense of right and wrong, love for the weak, but he can only deal with the onset of emotions, the rest dissolves in narcissism. Worst of all, he has moved into commercialism *and so vulgarized* his delicacy of sentiment. But, Guglielmi sadly concludes, he is perhaps the best that Italy's underdeveloped culture can provide today.

Guglielmi goes on to explain that the purpose of his book is to distinguish the true from the false, not by a declaration of abstract principles or by an idea of a general order, but through the analysis of books. Only novels are considered in *Vero e falso* and only those which have their own peculiar, distinctive and important characteristics. The need for this book is caused by the extreme confusion into which Italian letters are now plunged. The extent of the confusion can be gauged if one remembers that serious and influential critics have presented the latest books of Cassola and Bevilacqua as being the highest points reached by contemporary Italian writers.

Guglielmi contends finally that the only way out of the morass is for every object represented to become the centre of a new process of linguistic investigation and that the only future for Italian literature is a literature of humour. In order to achieve this the concept of humour must be enlarged to include the eccentric, the fabulous, the bizarre and the grotesque. In an early essay on *Il Barone rampante*, dated 1958, Guglielmi suggests that Calvino has falsified his characters by relieving them of all social responsibilities and his book by using his fable to get away from reality. But in his last pages he accepts Calvino and welcomes him to his party, whereas he rejects Munganelli, Malerba, Volponi and Spatola, whom he has previously praised, because their surrealist techniques incline them to the effects and results of pop-art. This is just as well because Calvino is certainly the greatest living Italian master of humour.

Nanni Balestrini is the most persistently experimental of all contemporary Italian poets. Recently he tried his hand at a novel, *Tristano*, published in 1966, where he attempted, not very successfully, to apply his poetic techniques to the craft of fiction. All that he succeeded in doing (though this is remarkable in itself) was to produce a novel which narrates nothing. Now he has sensibly returned to poetry with *Ma noi facciamone un'altra*, some poems of which appeared in a small limited edition under the title *Altri procedimenti* in December, 1965. In his first book of poems, *Come si ageisce* (1963) Balestrini tells us how to go about things, now he is urging us to produce some more. This is no doubt part of his concept of an author/reader collaboration, which enables the poet to leave off writing at the point where the reader can take over and construct the rest of the poem for himself.

Balestrini's first book made him famous (or infamous) because of his use of IBM electronic computers to write poetry in *machina*. This poetry, with its disregard of conventional syntax and its combination of varieties of apparently discrepant material, resembles in many ways collages, but it must be remembered that Balestrini used the material which he obtained from the machine only as a starting point. Thereafter many combinations were possible and the particular combinations used for the poem had to be chosen by the poet. As Edoardo Sanguineti wittily remarks, in his admirable essay on Balestrini in *Ideologia e linguaggio* (No. 4 of the "Materiali" series), we can feel in this poetry *ex machina* the ancient presence of the *deus*, without which the machine would be a useless tool.

It is worth quoting Balestrini's own description of his poetry: "The structures, already tottering, proliferate in an unforeseen manner in unexpected directions, far from the initial impulse, in an authentic adventure. Finally it is no longer thought and emotion which are the germs of the poetic process, transmitted by means of language, but it is the language itself which generates a new and unrepeatable significance." Not that Balestrini does not repent himself, but he does so only in variations on the original material. His best poems are not, however, as he tries to insist, "a purely linguistic event". They are essentially ironic and critical in tone.

Ma noi facciamone un'altra is not markedly different from its predecessor. More poems and more words are left unfinished, but in recompense there are what can only be called pieces of magnificent and luscious description as in "I funerali di Togliatti". Nevertheless, it is becoming increasingly clear that Balestrini is not opening up new vistas. He has instead imprisoned himself in a blind alley. But he remains a powerful and impressive poet.

Alberto Arbasino first became known through the short stories in *L'anonimo Lombardo* (1959). This book derives its title from a manuscript which the author pretends to have discovered in 1955. His "style", if one can call his method of writing that, is an instrument of devaluation, a way of debasing the things which he writes about, and his success lies in his ability to turn things upside down and play the clown with them. Arbasino has gradually turned from narrative to a kind of running commentary on cultural events, the theatre, the cinema, opera, reaching his apex in *Grazie per le magnifiche rose*, No. 6 of the "Materiali" series. He has an international repertoire and his weapons are irony, caricature, an immense fund of knowledge and a remarkable gift for hitting off a telling phrase or finding the most relevant quotation. He also has an unusual type of intelligence, which he brings to bear both satirically and sympathetically on cultural and social life. In *Off-Off* he casts his net further and extends his observations to a criticism of current ideas, the possibility of a minority culture and a recapitulation of all that has been "cooked-up" culturally in the past few years. Few Italians write as well about the European cultural and intellectual scene as Arbasino and none as divertingly. His books are a pleasure to read, which more than can be said of most Italian or indeed other books that deal with these topics.

françois maspero

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EDWARD H. PINTO. *Treen and other Wooden Bygones*. 458pp. G. Bell. £9 10s.

It is not often that a book of reference is also the record of a spiritual odyssey, but that is the case with *Treen*. Edward H. Pinto's life has been devoted to wood. He tells us that as a boy, fifty years ago, he had "three particular interests; history, wood and ~~manuscripts~~. Even at this early date, all three were focused on the history of craftsmanship in wood, and his weekly pennies were spent on buying wooden bygones. When he later entered the timber trade (where he eventually became Master of the Furniture Makers' Guild) he was better able to indulge his hobby. By 1949 when the first edition of this book appeared he already possessed some 2,000 objects of *treen* (*OED*.—"made of tree, wooden"). Today this figure has risen to more than 7,000 objects, which range in size from a carved peach stone to an all-wooden fire-engine.

In fact Mr. and Mrs. Pinto created a sort of amiable Frankenstein by their passion for wood craftsmanship of the past. In 1955 they decided to open their home and its collections to the public. Their correspondence on wood already involved writing some 3,000 letters a year to students all over the world; this increased rapidly after the opening of the house. Worse still, the annual number of visitors who came to view the collection (1,239 in 1955) had risen by the end of 1963 to more than 15,000; this was more than he and his wife could support either physically or financially. Mr. Pinto tried to make their collection financially self-supporting by building a block of flats in the grounds of his house at Oxhey and presenting it to the public. The scheme was rejected by the Ministry solely on the grounds that the building would be situated in the Green Belt (how ironically that reads in the light of subsequent invasions of the belt). As a result the collection had to be sold ~~bought by~~ Museum and Art Gallery for the very nominal sum of £25,000, probably less than a quarter of its market value today. Thus Mr. Pinto's loss became a public benefit.

The present book is, in effect, both an encyclopedia of woodcraft, a handbook of woodwork, and a catalogue of the collection. It is a vastly larger and more learned compilation than the first edition. When that appeared, a review in these pages described it as "a book that appears completely original" and ascribed the total absence of a bibliography to this cause. That it is now possible to print nearly three pages of bibliography in double columns is largely due to the interest the Pintos themselves have awakened in the subject. (The plural is used because it is well known that Mrs. Pinto has contributed quite as much as her husband to the researches on which the collection is based, not to mention her devoted services as photographer.)

Treen is encyclopedic in form and deals with the subject under a variety of headings ranging from "The Apothecary" to "Tuition" itself, for example, sub-divided alphabetically from "Abacus" to "Wallis's Revolving Alphabet" and "Watch Stands"). Almost the only objection to be raised to the book is the inclusion of a sub-section for "Straw Marquetery". This, being made from a grass and not a tree, cannot by any stretch be regarded as treen, and the subject would have been better reserved for the book Mr. Pinto promises on Tonbridge Ware and kindred folk arts in wood. The need for compression makes Mr. Pinto seem to give his blessing to the popular fallacy that almost all extant straw-work in England was produced by the Napoleonic prisoners of war at Norman Cross. In fact, it was a fairly sophisticated craft (not a folk art) widely practised in France, Germany, Italy and only to a lesser degree in England, from the seventeenth to the nineteenth century. His error might have been avoided if he had come across Jacqueline Copper-Royer's *La Marqueterie de paille* (1954)—a not altogether satisfactory book, but perhaps the only serious omission from his bibliography.

3. P-KKt4!

PAUL KERES: *Grandmaster of Chess*. Translated and edited by Harry Golombek. 183pp. Herbert Jenkins. 35s.

Forty years have passed since Paul Keres won the schoolboys' championship of Estonia; and the time has come when he must be finally assigned to that small list of great masters—Rubinstein perhaps most notable among them—who throughout their careers were recognized as potential champions of the world without ever quite attaining the dignity. To say this of him is not to suggest that his play has ever lapsed below the supreme level: merely that he has reached an age when, in what at this level is a young man's game, he can no longer be expected to endure the physical and nervous strain of the weeks of daily play that a modern challenging match entails.

So the three volumes of which Mr. Harry Golombek as editor and translator now offers us the last may for all intents and purposes be regarded as a complete account of Keres's active career, the definitive autobiography. There is no player who better deserves to be studied chronologically in such a work, for it enables us to follow a continuous development, from the dazzling boy with his early addiction to gambits, and combinative genius in middle-game tactics, through the steadily deepening strategy of his positional play to the subtle and balanced mastery of every phase of the game which characterizes him today.

Most of us in our time have thought of chess as the one game in which the spectator sees as much as the players—until we begin to reflect that after all we are watching only something like the hands of a clock, without any necessary comprehension of the complex mechanism that moves them. It is the great merit of Keres as an expositor—for he is here annotating his own games—that he takes the reader into his confidence, discussing not only the moves he played, but the alternative plans from which he had to choose at successive stages, and the reasons for rejecting one and selecting another. This gives his notes a different quality from those of external commentators. They are not necessarily more profound, for ex post facto study may well reveal possibilities incapable of being explored under the remorseless ticking of the clock. But they [illegible] wise.

Perhaps the most distinguished game in this last volume is the victory over Botvinnik, in the Alekhine Memorial Tournament of 1956, by relentless pressure containing the former world champion's Sicilian defence, leading up to a fine combinative finish. But the spirit of the dashing young master of the 1930s is still to be discerned, as when Keres, against the American Byrne, dared to accept the King's gambit and even play the old classical defence to hold the gambit pawn by 3. P-KKt4. Unfortunately at move 9 in the printed score the Black Queen appears to leap over the White King's Knight; and only by casting back and making a conjectural emendation to move 5 is the further play made to seem rational. There are rather too many blemishes of this character; but these apart, the text is translated with the impeccably sympathetic lucidity that we have come to expect from Mr. Golombek.

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The dynamic conquest of joy

GILBERT GADOFFRE · *Claudel et l'univers chinois*. 393pp. Paris: Gallimard. 26fr.
GEORGES CATTAUI · *Claudel*. 252pp. Paris: Desclée de Brouwer.
EUGENE ROBERTO (Editor): *Lettres de Paul Claudel à Agnès Meyer (1928-9). Note-Book d'Agnès Meyer (1928)*. 322pp. Ottawa: Editions de l'Université.
PAUL CLAUDEL: *Journal*. Vol. 1. *1904-32*. 1,499pp. Paris · Gallimard. 60fr.
RICHARD GRIFFITHS (Editor): *Claudel*. 197pp. Rapp and Whiting. £2 15s.
HENRI GUILLEMIN: *Le "Converti" Paul Claudel*. 241pp. Paris: Gallimard. 16fr.
JACQUES MADAULE: *Claudel et le langage*. 315pp: Paris: Desclée de Brouwer. 29.60fr.
Revue d'Histoire du Théâtre. No. 1, 1969. 84pp.

Like General de Gaulle, the English reader has "a certain picture of France" in his mind's eye, and he is equally disconcerted when the facts refuse to conform to the fancy. One heard a great deal, thirty years ago, about the "Descartes line". Like the Maginot line it was supposed to be invulnerable, but unfortunately it also was incomplete. After Descartes's "*I think, therefore I am*", there was Rousseau's "I feel, therefore I am", and before Descartes there were many other people's "I am, therefore I believe". Paul Claudel stands in this latter posterity, and his intransigent proclamation of belief has stood in the way of appreciation in a country where he counted on many admirers. If irony is what one expects from a great French writer, there is plenty of it in Claudel; but where his religious convictions were concerned, as he warned Agnès Meyer, he was a man of "iron".

Professor Gadoffre, in a biographical essay which is a model of its kind, refers—not without a nuance of distaste—to Claudel's "Catholicisme à l'espagnole". But then Professor Gadoffre is a Cartesian expert, even if he is not a Cartesian *tout court*. M. Cattaui, on the other hand, finds a deep correspondence between the imagination and imagery of Claudel and the genius of baroque painting and architecture. If the latter depends on the voluminous where the Gothic depended on the vertical, the comparison is apt: *for the purpose of Claudel* was not so much an aspiration as a gathering together and an offering—a *rassemblement*. Think of his verse as a sail adjusted to a variable wind, and you have the measure of its audacity and freedom. Here, too, the baroque analogy is pertinent. The adventure of his work is essentially the dynamic conquest of joy, and one is not surprised that his favourite painter should be Rubens. He cannot escape the Cross but, like Teilhard de Chardin and to borrow Teilhard's precept, he climbs with its struggle instead of swooning in its shadow. Claudel had more in common with Teilhard than he was ready to admit, and M. Cattaui's analogy with Hopkins is very much to the point. In a letter to Mrs. Meyer, Claudel describes his temperament as "auroral". He was very soon to put Pascal behind him, and the "infinite *abysses*" *held no terrors for him* because they were the depths of an unfathomable love,

The recent centenary of his birth has produced a crop of writings which illustrate both the man and his work. Indeed, the moment has arrived for a definitive biography of Claudel—for M. Louis Chaigne's painstaking but rather pedestrian study is no more than an interim report. You may dislike Claudel and disagree with him: but the size of his personality is incontestable. For all his anathemas launched against the twentieth century, he still belongs to it. He could declare in his gratitude to Rimbaud that "Rimbaud was a prophet, whereas I am only an *homme de lettres*". He was only incidentally an *homme de lettres*, and he never took *hommes de lettres* at their own valuation. Once he had completed *Le Soulier de Satin*—which is as much as to say, when he had got *Partage de Midi* out of his system—he read little else beside the Bible, and he adventured widely into the field of symbolical exegesis. M. Cattaui brings this out very clearly. He read the New Testament in the light of the Old, not the other way about; and he was haunted by the mystery and the martyrdom of Israel. In politics, on which he wrote hardly at all but with which as a diplomat, he had much to do, this kept him apart from the Action Française, whose doctrines he held in "utter abomination". But with Protestantism he had no sympathy whatever. In his patient and occasionally impatient attempt to convert Mrs. Meyer he was up against an obstacle which had as much to do with culture as conviction. Westchester County, N.Y., is not a convertible terrain.

Claudel was not, in fact, a successful *conversionneur*. The vacillations of Jacques Rivière, the subjectivism of Gide, the Habraic obduracy of Suarès—they all defeated him in the end. He was not without humility—public appearances notwithstanding—but he was too certain of his own convictions to enter at all easily into other people's minds. In life, as in letters, he was something of a *monarch sacré*. All the writers here under review knew him personally: Professor Gadoffre perhaps less well than the others, but access to his agendas during the years of his consulate in China compensate for the lack of close acquaintance in a study which is strictly impersonal, and none the less valuable for that. For Professor Gadoffre combines a natural sympathy for the *univers chinois* with a contempt for the *chinoiserie* which, at the turn of the century, so frivolously disfigured it. He not only shows Claudel as a remarkably successful *homme d'affaires*—and the French presence in China was uniquely a matter of *affaires*—but he situates the exquisite prose poems of *Connaissance de l'Est* to the young consul's movements and activities. "If he were not an Ambassador", one of his colleagues said later of Claudel, "I should put him at the head of a railway."

The realism of Claudel in temporal affairs was not unconnected with the realism of his verse, and even of his religious beliefs. The young anarchist—or at least the *anarchisant* —who had frequented Mallarmé's "*mardis*" *in the* Rue de Rome was very soon to become the capitalist of Brangues. There is a trenchant irony in the sacking of the Odéon by the same students who had applauded *Tête d'Or* upon its stage.

Professor Gadoffre compares the work of Paul Claudel to a cathedral, where the superstructure is Gothic—perhaps he should have said baroque—and the crypt is Taoist. For the passivities of Buddha and the maxims of Confucius Claudel had little use; but there were aspects of Chinese asceticism which his Catholicism was able to digest. Moreover the years of his consulate at Fou-tchion were the years of his liaison with Ysé of *Partage de Midi*. His *Journal*, of which the first part is now published with a splendid *introduction* by François *Varillon*, begins on the day *she left* him August 1, 1904—and continues with the birth of their daughter—January 22, 1905.

Professor Gadoffre is able to correct certain misapprehensions due to the dramatist's legitimate transposition of his own drama. He had already met Ysé and her husband in China—"première apparition" as his agenda tersely records—before the decisive encounter on the boat. Indeed, the veils are gradually being lifted on an experience which in one sense complicated, the discovery of Rimbaud and the blinding moment of illumination in Notre Dame. Claudel never concealed his adolescent sensuality, but Ysé was the first to give him knowledge of woman in the fullness of the flesh. It was a knowledge that, even after the sublimations of *Le Soulier de Satin*, he was never to forget and from which he was never completely to recover. Professor Gadoffre shows him as far less easily reconciled to Ysé's flight than has been commonly supposed, and the letters to Agnès Meyer demonstrate his concern for the woman who had been his mistress and for the daughter she had given him. No longer the adventuress of *Partage de Midi*, but solitary and reduced in circumstances, the Ysé of 1920 could still refer to Claudel as a "demi-mesure".

Her memory was as acute as his, and no less wounded. The shadow of a failed vocation—the categorical refusal of Liguge—overhung all Claudel's career. His yearning for the priesthood—the difficult acceptance of what he regarded as second-class citizenship in the kingdom of the faithful—is already evident in the revised version of *La Ville*. The anarchist of yesterday has become the prelate, if not the capitalist, of today. Professor Gadoffre, in his admiration for Claudel the writer, is anxious to rescue him from his *bienpensant* devotees. But it must be admitted that Claudel did little to escape their clutches. His faith was Tridentine and triumphalist, and one wonders a little what he would have said to the Second Vatican Council.

There is no need to wonder what he would have said to the virtual excommunication of liturgical Latin. Claudel was the reverse of a primitive writer, for all the power of his temperament and the Michael-angelesque muscularity of his verse. Ramuz described him as he might have described Péguy—as the originator of a "paysan" style in poetry. It is true that his father was no more than a *petit fonctionnaire*, and that he carried the dry soil of Champagne in his blood and bones. But he was also a deeply educated man, passing first of his year into the Quai d'Orsay. In spite of a social temperament very different from Claudel's memory to take Claudel's measure. From the 1,500 pages of the *Journal*, and it is here that one finds the real Claudel. The prejudice and the paradox, the violence and the contradictions, the perceptive eye and the reckless mind, the tenderness, the humility, and the indignation, all come white hot on the *cahier*.

He will quote from Milton, translate from Patmore, Wordsworth and Beddoes, but the following entry displays a want of sympathy which has been well reciprocated. He has been reading Francis Thackeray's biography of *Henry VIII*.

> The tearful young pig from whose conjunction with Nan Bullen, *the Whore* was born the disgusting sow which is the Church of England, mother of English Protestantism.

Well, well! Claudel had read a great deal; but had he read Lancelot Andrewes, or Jeremy Taylor, or Thomas Traherne? Had he read the Parochial and Plain Sermons of Newman? Did he imagine that *Murder in the Cathedral* was inspired by the Counter-Reformation? Nevertheless, Mr. Richard Griffiths in *Claudel*, with a group of writers most of them English has secured that England shall not lag behind its reappraisal. Professor Gadoffre here uncovers a debt to the plot of Balzac's *Une ténébreuse affaire* and *L'Otage*, and traces an affinity with Balzac when he emphasizes that the vocation of a *poète maudit* was essentially foreign to the temperament of Claudel. It was not that he was invulnerable to critical neglect. M. Guillemin, in *Le "Converti" Paul Claudel*, a study which is as valuable in substance as it is irritating in style, and founded on a long friendship with the poet, convincingly shows the contrary; and he also warms us, on good evidence, not to take Claudel's memory too

Herbert Schmidt-Kaspar

Der Mord an Daniel

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Aus dem Exil heimgekehrt, geht ein Mann den Spuren nach, die ein politischer Mord im Bewusstsein der Stadt hinterlassen hat, in deren Namen das anfassbare Vorbrechen verübt wurde. Die Stadt hat sich inzwischen verändert. Die neue Gemeinschaft benützt die Schuld als politisches Instrument: Mahnung, Gedenken und—Aufbau!

Der 1969 mit dem Bayerischen Staatspreis ausgezeichnete Autor macht in Monologen und Berichten paradigmatisch eine Wirklichkeit deutlich, die es nicht für nur deutsch hält.

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really. This dramatist was not one dramatizing himself. But Claudel had no wish to go down with his defeated, like Verlaine and Villiers de l'Isle Adam. If God had created him in the divine image, he could recreate himself in the image of one of his own conquistadors: a Rodrigue, a Christophe Colomb, or the equivocal Turelure. "Turelure c'est moi" the son of the soil, the revolutionary *embourgeoisé*, the creator of a new language. And it was in the theatre which the anarchists of the *événements de Mai* reduced to a shambles, that he had seen his conquest assured.

Claudel's lyrical verse especially *Contacte à bord vers*, where the moonlit melancholy falls on the ear like a nocturne is more than an appendix; and so is his prose. *L'Oeil écoute*, essays on Dutch and Spanish painting, is a masterpiece of verbal impressionism, if indeed impressionism is not too weak a word for pictorial images drawn so solidly on the mind and communicated with such eloquence and authority. Claudel himself made a distinction between eloquence and rhetoric; only in his occasional pieces does he fall into the latter. Nevertheless it is as a dramatic poet that he asks to be judged. It could not be otherwise with a man who saw life as a struggle, himself as a protagonist, and the world as a stage. But the theatre, for him, was not only conflict; it was also ceremony and celebration. With the aid of Milhaud and Honegger it overflowed into oratorio. Even the lovely *Cantate* is dialogue and dialectic, and the other trio of voices that rise and fall at the end of *L'Annonce faite à Marie* mostly themselves as musical drama, even though the drama has already been played out.

Claudel not only wrote for the theatre, but also worked in it. His correspondence with Eugné Poe, and his long collaboration with Barrault, establish him as an artist conscious also in the special number of the *Revue d'Histoire du Théâtre*.

If a scene needed rewriting, he would alter it and, in the case of *Le Soulier de Satin*, sat up all night to do so. Sometimes, as with *Partage de Midi*, he would have done better to leave it alone. But his alterations, however unfortunate, were all in the direction of realism; they were a further long step away from Maeterlinck. He himself refused the label of symbolism because the word suggested a difference between the sign and the thing signified. This unity of vision was not always easy to translate, as the fascinating discussions between men and women of the theatre make

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Lyrics of the poet prince

JOHN FOX: *The Lyric Poetry of Charles d'Orléans*. 163pp. Clarendon Press: Oxford University Press. £2 10s.

One wonders whether the author of the blurb had really read *The Lyric Poetry of Charles d'Orléans*. He begins by implying that it is largely a systematic comparison between Charles d'Orléans and François Villon ("they are seen to be complementary, together forming a diptych which epitomizes the best features of medieval French poetry"). It is not so. Admittedly, on twenty-six of the 163 pages, Villon is mentioned, sometimes to compare or contrast him with Charles, but then there are seven pages on which similar mentions are made of Alain Chartier, eight on Eustache Deschamps, nine on Jean de Meun, twelve on Guillaume de Lorris. Indeed, one of the most admirable qualities of this handsome, well-illustrated book is the breadth of reference not only to medieval authors contemporary with Charles, but to his predecessors and successors, French and foreign: to Guillaume d'Aquitaine and Gace Brulé, Machaut and Garencières, Du Bellay and Ronsard, Dante and Petrarch, Chaucer and Bunyan, to name but a few. Even modern authors are occasionally and tellingly evoked: for example Bodeau and La Fontaine, Voltaire and Verlaine, Camus and Sartre, Orwell and Eliot. The author of the blurb tells us that Charles, acknowledged as the master of the most delicate of medieval verse forms, the rondeau (in spite of the fact that Professor Fox consistently and deliberately calls the rondeel is appreciated above all for his grace, elegance and wit", while Professor Fox goes to some considerable length to show that "the apparent slightness [of the rondeau] should not be mistaken for superficiality and lack of concern", and concentrates as much, if not more, on the ballades which are not even mentioned in the blurb.

Professor Fox's main aim is clearly stated in his foreword. It is "to investigate the subtle manner in which Charles's relationship with the established literary conventions changed in the course of his life", and it is admirably achieved. It involves him in a preliminary survey of the poet's life story which shows how Charles was so often "in the centre of affairs and yet somehow on the periphery, an uninfluential person in a position of influence, too cautious, too scholarly to play an active and dynamic role . . . but . . . to the end a man to be reckoned with, an idealist who defended his views with tenacity if not with skill". It causes him to debate the meaning of the adjective "lyric" when applied to medieval poetry, to consider the dichotomy of the artistic personality and the actual personality, to discuss the nature of amour courtois and outline its growth and decay. It leads him to a review of fifteenth-century humanism, to an examination of allegory in general and the allegory in Charles's poetry, to medieval notions on style and their influence on Charles, and to make a useful comparison between the rondel and the sonnet. In short, to present Charles and his poetry against the background which brings out its unique flavour. And this makes Professor Fox's book extremely valuable, especially as an introduction to late medieval French lyric poetry.

He shows how the writing of poetry meant different things to Charles at different phases in his life. Usually it was looked upon by him after his captivity and social engagement, it became a pastime that helped him endure the long years of imprisonment. Finally, it became a receptacle for his moods and feelings, for the expression of what he termed "merencolie", which French poets of a later age, borrowing a word from that land where Charles first experienced this feeling, were to call "spleen". He shows how Charles outgrew the *amour courtois* creed, how, in his poetry, he passed through the idealism and romantic dreams of adolescence and early manhood, and reached, in the later years, a realistic and disillusioned outlook on life, so that, eventually, he gave pride of place in his poetry to the qualities that were at least real in his life, rather than to the sentiments central to the courtly tradition. He shows how, for Charles, allegory was much more than an external ornament or a feature of style, how the traditional allegory inherited from the past underwent a subtle and radical transformation, corresponding at first to the brightly painted puppets of the *Roman de la Rose* tradition, but later to his own mostly grey and sombre feelings. The period of imprisonment was very important here, for he peopled his forlorn and empty world with a multitude of characters (nearly three times as many as appear in Guillaume de Lorris's section of the *Roman de la Rose*) and the most important of these characters have nothing to do with manners or appearances but with the mind. They are called L'espoir, Espérance, Tristesse and Loyauté, while Nonchaloir and Soussy put in frequent appearances toward the end of his imprisonment.

It is above all for these and the other ways in which Professor Fox shows how Charles's poetry evolved, how he placed the stamp of his personality on outworn courtly conventions, how he injected traditional forms with new life, that this book is a most welcome addition to those which have recently appeared on the poet-prince.

One might regret that more is not said about the imagery which Charles used to depict his isolated, imprisoned feelings. Perhaps the way his imagery is categorized is partly responsible for this. Professor Fox points out that the metaphors have four main vehicles—life at court, warfare, nature and religion. Thus, when he comes to religion, he simply points out that there are references, among others, to the "abbaye d'Amour". The isolating, imprisoning character of the abbey is completely overlooked. It would not have been to Charles's contemporaries. One has only to quote Christine de Pisan "et, tusse *enclose* en abbaye . . ." (rondeau 44, ed. Roy). More might have been said too about the extraordinary, rich *harmonie du vers* in Charles's poetry. Even without a knowledge of the exact pronunciation of his French, the assonances and consonances of some lines are especially pleasing.

And more could have been made of Charles's humour. It is quite prominent and very characteristic. As Professor Fox writes,

> The unique flavour of Charles's best poetry stems from its blending of a humble, disarmingly frank approach to life with the charm and grace which reflect his upbringing, and, even more, his temperament. To this blend his later years added a dispassionate and detached air which made of him an amused if indolent observer of his fellow men and caused him to write on life with that wistfulness and irony that came to characterize so much of his verse.

But these are minor criticisms of a stimulating, just and enjoyable study of this poet-prince and prince of poets.

Cabbalistics

FRANCOIS SECRET: *L'Ésotérisme de Guy Le Fèvre de La Boderie*. 166pp. Geneva: Droz. 18 Swiss fr.

It is hardly surprising that the esoteric literature of the French Renaissance remains so neglected. The amount of patience and erudition required to understand, let alone explain, the higher lunacy of a polymath like Guillaume Postel has deterred all but a dedicated few. M. Secret is already an established interpreter of Renaissance Cabbalists, and in this monograph he turns to Postel's gifted disciple, Guy Le Fèvre de La Boderie. Like Postel an adept of the Cabbala and a considerable linguist, La Boderie succeeded in clothing the millenarist visions of his master in genuine poetic form. M. Secret's fascinating study of the main features of La Boderie's career and work illuminates the underworld of erudition, cosmology and eccentric religion without which the more familiar aspects of the Renaissance cannot be fully understood. Above all, he makes Postel and his followers interesting and almost intelligible.

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Ballads and romances

ANTONIO RODRIGUEZ-MONINO (Editor): *Cancionero de romances* (Martín Nucio, Antwerp, 1550). 333pp. 480ptas. *Romancero historiado* (Lucas Rodriguez, Alcalá, 1582). 271pp. 455ptas. *Cancionero de romances* (Lorenzo de Sepúlveda, Seville, 1583). 341pp. Madrid: Castalia. *Poesía y cancioneros.* 187pp. Madrid: Real Academia Española.
Abaco: 2. 272pp. Madrid: Castalia. 120ptas.
MAXIME CHEVALIER: *Los temas ariostescos en el romancero y en la poesía española del siglo de oro.* 340pp. Madrid: Castalia. 450ptas.
PAUL BENICHOU: *Romancero judeo-español de Marruecos.* 372pp. Madrid: Castalia. 450ptas. *Creación poética en el romancero tradicional.* 180pp. Madrid: Gredos. 100ptas.

Spanish ballads have never failed to enchant English readers, and their capacity for self-renewal makes the study of them something of far more than antiquarian interest. The past year or two has provided a real spate of publications on Spanish ballads and other popular forms of Spanish poetry, in which the distinguished bibliographer Antonio Rodriguez-Moñino has had a large share. He has embarked on the systematic publication, with full bibliographical studies, of the earliest *romanceros* or ballad-collections of the Golden Age, of which the first three have so far appeared. Martín Nucio's *Cancionero de romances*, published at Antwerp in 1550, represents the first attempt to make anything like a complete collection, ballads having earlier circulated principally in broadsheets. The story of how the compiler took bundles of these *pliegos sueltos* back to Antwerp has a parallel in that told by Professor Wilson of the activities a century or so later of Samuel Pepys. Nucio combined a few oral with a large number of written sources, and made a first attempt at classification of the 156 ballads he prints, following a scheme which many subsequent students of the Spanish ballads have used as a basis for their own.

Lucas Rodriguez's *Romancero historiado*, published at Alcalá in 1582, may have had an earlier edition in 1579, but this has never been discovered. Rodriguez, like Martín Nucio, drew to some extent from chap-books, but the work has a more "cultured" tone; and apart from the glosses on some of the *romances*, a number of songs and sonnets and an eclogue, some by known authors, have been appended. Professor Rodriguez-Moñino points out the neglect of the volume by, among others, Carola Reig, who published her *El Cantar de Sancho II y cerco de Zamora* in Madrid in 1947.

Lorenzo de Sepúlveda's *Cancionero de romances* represents the fourth and final version of a collection of *romances* probably first published in Seville before 1550, and likely to have been known to Martín Nucio, who commended the 1566 version. Like the other volumes so far published in this series of ten planned by Castalia, this edition of Sepúlveda has a very full index of first lines of *romances*, with a list of the collections in which they are to be found.

Rodriguez-Moñino claims in his edition of Sepúlveda's work that he aims by his efforts in this series to avoid the nonsense and the bibliographical chaos which have pervaded studies of the Spanish romancero during the past three-quarters of a century. Don Antonio already has an enormous achievement to his credit in his meticulous editing and bibliographical study of Spanish poetry, and he speaks with magisterial authority on the subject in his inaugural lecture to the Spanish Royal Academy in 1968, now published under the title *Poesía y cancioneros (siglo XVI)*. Modestly describing his offering as a handful of roots which, though useful, can hardly be considered to have any aesthetic quality, the new Academician, taking as his theme the difficulty of writing the history of sixteenth-century Spanish poetry, outlines the sources of information in published volumes, manuscripts, chap-books and anthologies of *cancioneros*.

He chooses on this occasion to concentrate on the *cancioneros*, which, as he recognizes, have their limitations as sources of information, like all the others. Among the chief of these limitations is the lack of discrimination frequently shown by their collectors, who were also in the unreliable habit of copying from their memory of oral renderings. The *cancioneros* do nevertheless teach us certainly as well as and perhaps better than the other sources what people actually read and enjoyed in sixteenth-century Spain. Originally works compiled for the cultured few, their growing popularity is indicated not only by frequent reprinting and revision, but by the replacement as time went on of the larger volumes by pocket editions. Successive versions of the *cancioneros* show an attempt to compromise between natural conservatism and the desire to keep up with the times, which showed an increasing popular taste for the new Italianate metres. Many of the collections reflect personal or local interests, and the intrinsic appeal of their content is only one of the many features which deserve the scholar's attention, alongside such matters as problems of attribution. Surprisingly few *cancioneros* are exclusively devoted to religious poems, but many such poems appear in almost all the collections, and reveal most movingly the sensibility and devotion of the ordinary Spanish people.

In spite of Rodriguez-Moñino's modest claims for his work, he has included enough charming samples (among which those complaining of the weather and the atmosphere of England, probably inspired by the traffic resulting from the marriage between Philip II and Mary Tudor, are particularly engaging) to show that the rewards of this kind of bibliographical exercise are not entirely altruistic. "Catalogue, read, study and criticize": these are the four requisites for the proper writing of the history of Castilian poetry in the time of Charles V and Philip II; and whoever follows the battle-cry will, one feels, be well rewarded. Full bibliographical descriptions of the *cancioneros* and some facsimiles complete this very attractive volume, which includes a rather sour and tedious reply to the inaugural speech from Camilo José Cela.

Professor Rodriguez-Moñino is one of the contributors to the second volume in a new series of essays on Spanish literature under the title *Abaco*. In "Tres cancioneros manuscritos (Poesía religiosa de los siglos de oro)" he describes and lists the contents of three volumes dating from approximately 1566 to 1600, which probably had their origin in Jesuit houses. Another essay, by Damien Saunal, incidentally, deals with the gradual triumph of assonance over rhyme in the Spanish ballads, the watershed being round about 1580.

Although the *romances* dealt most characteristically with Spanish history and legend, their subject matter was of course not limited to these themes; and the genius of the ballad has been demonstrated among other ways in its capacity for incorporating new material, often noting not only as a purveyor of information but, largely unconsciously, as an educational medium. Professor Maxime Chevalier, in *Los temas ariostescos en el romancero y la poesía española del siglo de oro*, shows how the ballad-writers and other poets writing between 1530 and 1650 tapped the rich new seam provided by the Italian epic. Chevalier has collected a hundred or so compositions more or less directly inspired by the *Orlando Furioso*, and found derived from the *Orlando Innamorato*. Among them are eighty-eight *romances* (Durán's *Romancero General* includes thirty-four) of which thirty-five are previously unpublished. Although to the modern reader the atmosphere of the *Orlando Furioso* seems very far removed from the medieval inspiration of the *romances viejos* of the Carolingian cycle, it is fairly clear that sixteenth-century Spaniards made the transition from Roland to Orlando without difficulty.

Those who adapted Ariosto, in the manner of all makers of ballads, took from him very much what they wanted, and were not always too particular what they did to him in the process, at worst mercilessly eliminating the Italian's brilliant images and making a bed of Procrustes out of the octosyllable as they forced it into Ariosto's elegant octaves. Other poets, of whom Pedro de Padilla is the best example, used octaves and were more concerned with aesthetic considerations; but chose to concentrate on the sentimental rather than the chivalresque elements, and aimed to produce something like a new genre. A third group of writers, showing a greater awareness of the style and the beauty of the *romances viejos*, selected scenes from the *Orlando* which suited the brevity and dramatic interest of the ballad type.

Professor Chevalier has classified these poems inspired by Ariosto by subject rather than chronologically, although within the sections (arms and letters, Rugero and Bradamonte, Angelica and Medoro) he follows the order of events in the *Orlando Furioso* as far as possible. The value of the poetry as such is rather mixed, but the occasional tedium and sentimentality are relieved by some charming down-to-earth touches, like the macabre question addressed to Medoro in Poem 72 ("Valor y lealtad de Medoro"): "Why bother about the birds eating what will surely be eaten by the worms?"

Professor Paul Bénichou published the first important collection of Jewish-Spanish ballads from Morocco in 1944, and what we have in the *Romancero judeo-español de Marruecos* is a revised and enlarged version of this work, with the contents grouped now by subject, according to accepted norms, and including a study of other collections of Moroccan ballads published in the past twenty years. Nowhere better than here can we see the continuing tradition of poetic creation represented by the Spanish *romancero* from the Middle Ages until modern times. Some of the ballads printed in this work were transcribed, with their music, by an aunt of Professor Bénichou, Mrs. R. Serfati, from oral tradition passed on by her mother, who heard them sung in Morocco as lullabies or to accompany games. In recording these ballads, Bénichou has aimed to conserve the characteristic archaic Judeo-Spanish pronunciation, using the conventions of old Castilian orthography. Among the verses recorded here are some which have been preserved only among the Jews of Morocco, and there are some of which the only versions known are the Moroccan ones. There are a fairly large number of ballads of the kind usually described as *novelescos*.

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Rogues and cleries

JOHN J. RICHETTI: *Popular Fiction before Richardson*. 274pp. Clarendon Press. Oxford University Press. £2 15s.
NATASCHA WURZBACH (Editor): *The Novel in Letters*. 288pp. Routledge and Kegan Paul. £2 2s.
WILLIAM C. SLATTERY (Editor): *The Richard Cumberland Correspondence and Shiels's Prefaces to "Clarissa"*. 338pp. Southern Illinois University Press. London: Feffer and Simons. £3 10s.

The minor prose fiction of the early eighteenth century is a territory that has not yet been over-run by literary tourists, nor, for all that one can see, is it ever likely to be. Much of this literature is anonymous, and where the authors are known they are the calibres of Mrs. Penelope Aubin, Jane Barker and Mrs. Elizabeth Rowe, whose appeal is either to the erotic and scandalous at one extreme, or to the pious and edifying at the other.

Mr. Richetti is far too intelligent to make high claims for what posterity has willingly let die; indeed he states roundly that "the great bulk of eighteenth-century pre-Richardson popular narrative is largely beyond redemption—morally or aesthetically". He has, however, been over the ground carefully and returned with some important findings about the interests and expectations of readers in the early eighteenth century, and about what he calls the "ideational features" of popular narrative literature in the period. From a literary point of view the importance of *Popular Fiction before Richardson* is to be found in the way it illuminates the fiction of Defoe and Richardson, and the extent to which those two novelists shared the same ideas, conventions and "myths" as inform the popular fiction of their literary inferiors.

In some important respects Mr. Richetti finds himself at variance with Mr. Ian Watt's influential study, *The Rise of the Novel*. Mr. Watt, he reminds us, is written with some audience in mind, and that audience is "a specific group during a particular historical period". What audience of the early eighteenth century wanted (and what is not from the sub-literature that Mr. Richetti has examined) was often very different from the realistic and circumstantial picture of life that Mr. Watt associates with the rise of the novel.

The constant element that Mr. Richetti finds in the varied popular fiction of the period is "an eighteenth-century version of the traditional confrontation of the secular and the religious"; and this is present not merely in the pious outpourings of Mrs. Rowe, but in the most scandalous and pornographic novels of her contemporaries, where there is almost invariably a moral superstructure within which compelling fantasies (of sex, or power, for example) can be delivered safely and effectively". He proceeds to demonstrate this confrontation in the stories of rogues and whores, of pirates, of maiden who loved "not wisely but too well", and of those more innocent maidens who are pursued and persecuted by lustful males. Those stock figures provided in their different contexts vicarious experience "not only of exciting worlds of power, sex, and affluence, but of a soothing moral universe where the reader felt himself comfortably on the side of virtue". Psychological verisimilitude is almost irrelevant in this sort of fantasy literature; and Richardson, it is not to replace the secular-religious confrontation but to provide it with a more realistic setting.

The only fault in this excellent and intelligent book is that Mr. Richetti does not apply his findings more fully to Defoe and Richardson. He has indeed an extended discussion of *Captain Singleton* and some highly relevant comments on *Robinson Crusoe*, but his references to Richardson are tantalizingly brief. When they do appear they are so pertinent that one wishes for more. Writing, for instance, on Mrs. Haywood's heroines, who preserve their innocence so that we will not forget that the seduction we are witnessing is the tragic conflict which female virtue is forever doomed to engage in with irresistible masculine evil", he goes on to observe: "It is Richardson's achievement, by the way, to rescue this mythology from its degraded position as moralistic covering for erotic fantasy (or at least, to make the cover thicker)."

Richetti's book is a valuable contribution to our understanding of Richardson in relation to popular fiction; he has certainly shown that he has both the knowledge and the critical ability to write it.

In *The Novel in Letters*, Natascha Würzbach has reprinted, in whole or in part, some examples of popular epistolary fiction of the late seventeenth and early eighteenth centuries. A volume which begins with L'Estrange's translation of the famous *Five Love-Letters from a Nun to a Cavalier* and ends with the first part of Mrs. Behn's *Love-Letters between a Nobleman and his Sister* should prove very useful to students of early fiction. Most of the seven other pieces that make up the volume have only a period interest but in her long and well-informed introduction the editor discusses the rise and significance of the epistolary novel, concentrating her attention more especially on its structural development.

Miss Würzbach is apparently a young German scholar, and it would

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be unfair to dwell too severely on the shortcomings of her annotation; but a little more curiosity on her part would have saved her from some errors and inadequacies. When one of her young heroes writes from prison, "I am brought to my senses, and made to know I am not behind Montague-House", she has nothing better to offer us than the suggestion that "Behind Montague-House" may be "an allusion to a fashionable housing area in contrast to our prisoner's present state". But the allusion (as she could easily have found in, say, Peter Cunningham's *Handbook for London*) is to the fields behind Montague House, which were the favourite duelling ground of the period.

Again she makes no attempt to identify the various lovers mentioned in *A Letter from Mrs. Jane Jones*, let alone the notorious procuress Mrs. Needham. "The gentleman" famed for his Humanity and his Writings" who takes up Jane Jones after she has been dropped by her noble lord is probably Congreve: the "famous Col. C——s" is almost certainly Colonel Charteris, or Chartres; and "the polite J—— C——s, Esq.", who was "then in a very important Post" and who became the victim of "popular Clamour" which "threw him into a Fever, of which he dy'd in a few days", must be James Craggs, who in 1721, *when* Secretary of State, was accused of being implicated in the affairs of the South Sea Company, and died of smallpox a few days later. The identification of those lovers is of some importance, since it brings this epistolary piece nearer to the scandalous memoir than to the realistic-didactic type of fiction in which Miss Wurzbach is inclined to place it. But if her rather skimpy annotation detracts a little from the value of her book, she is to be commended for the short critical commentaries with which she introduces each of her stories, and for making a number of very scarce texts available.

Mr. Slattery has re-discovered in Amsterdam the correspondence between Samuel Richardson and his Dutch admirer and translator Johannes Stinstra, unlocated since it was used by Christiaan Sepp in his *Life of Stinstra* (1865-66). There are twenty-three letters, eleven by Stinstra, ten by Richardson, and two by his nephew William, and only five of these have hitherto been printed, in whole or in part. In view of the very important autobiographical letter that Richardson wrote to Stinstra on June 2, 1753, which provides almost all that we know of the early life of the novelist, Mr. Slattery must have uncovered his hoard with some excitement. Unfortunately the new letters add little to our knowledge of Richardson, and only serve to deepen the impression of his pomposity and simpering vanity.

In his introduction Mr. Slattery gives most of his attention to Stinstra, to the reception of Richardson's novels by Dutch readers, and to the various eighteenth-century editions, abridgments, imitations and parodies. Rather more than half the volume is given to a translation of Stinstra's four lengthy prefaces to *Clarissa*, now for the first time made available to the English reader. They turn out to be intolerably long-winded, but when he can forget his sacred function (he was the pastor of a Mennonite congregation) Stinstra was capable of perceptive criticism. For his part, Mr. Slattery has done his work well, providing us with a translation of Stinstra's first five letters, which were written in Latin, and annotating the correspondence and prefaces fully and sensibly.

Russian broadsides

YURI ORSYANNIKOV: *The Lubok*. English text by A. Shkarovsky Raffé. 90pp. Moscow: Sovetsky Khudozhnik. London, Central Books £2 6s.

The Russian term *lubok* which means broadside is of uncertain origin. It is derived, say the publishers, either from the bast baskets in which broadsides were carried for sale, or from the limewood blocks used in their production. Such ephemeral sheets have been a feature of European society almost from the inception of printing, and it is good to have this account of Russian broadsides in the seventeenth and eighteenth centuries.

This is essentially a pictorial treatment of the subject, yet it opens a window upon a little known aspect of what may perhaps most accurately be described as "l'imagerie populaire". The *lubok* made its first appearance in Russia early in the seventeenth century and continued in popularity up to the beginning of the twentieth. The broadsides were simply produced: the "ink", a mixture of burnt sienna and soot dissolved in boiled linseed oil, was spread with a leather squeegee over the hand-cut block on to which a sheet of moistened paper was laid, and the whole thing pressed. The resulting prints were then farmed out to be flat-washed by hand in three or four colours—red, purple, green and yellow were the favourites.

It is the use of colour which makes these Russian broadsides bear a superficial resemblance to the French ones produced at Epinal, but in general the latter are more subtle in both their use of colour and the quality of the blocks. There is a coarse liveliness and directness of approach in these Russian sheets which suggest the uninhibited rhythms and vitality of their national folk dances.

By concentrating upon the seventeenth and eighteenth centuries this book avoids discussion of the *lubok* in the nineteenth century. In the earlier period it had been essentially urban; during the nineteenth century its quality declined, and we are told that it was intended primarily for the peasantry. Clearly even so sketchy an explanation as this oversimplifies the process of change in popular taste. Why in fact should the *lubok* have declined in quality as it did? Why did its public change? What were the stages of its ultimate disappearance in the early twentieth century? These questions are important. They are prompted by this book; but the fact that they are not asked in its pages implies little adverse comment, for in presenting a view of the heyday of the *lubok* it carries out its intention, limited as this may seem.

A major criticism, however, is that there is neither a bibliography nor any indication of where collections of such material are to be found in the Soviet Union or elsewhere today. D. A. Rovinsky's great work on broadsides is mentioned only in passing, and elsewhere there are casual references to a collection in the Lenin Library, Moscow, and to an early Russian chapbook in the Bodleian. These are serious omissions, but they could be remedied without too much difficulty in any subsequent edition. On the other hand, the somewhat skimpy prefatory material in English—not a translation of the Russian introduction which is also printed in this volume—has some interesting things to say about popular literature, particularly about its relation to society, and about its value as source material for the historian.

Ultimately, however, a book of this kind must stand or fall by the quality of the illustrations. There are eighty-three of them, and their standard is high. Some are much reduced: but in others details are reproduced so that it becomes possible to examine nuances of line and colour. It seems a pity that some broadsides have had to be reprinted in black and white, but the overall effect is such that it is possible to form some idea of what Russian street literature looked like in a clearly defined period.

Its striking dissimilarity from that printed by Dicey or Catnach emphasizes the need for comparative studies in popular culture. Folk heroes, myths, superstitions and ballads have a habit of disregarding national frontiers, and attempts to anglicize, russianize or make other national adaptations often serve to underline the archetypal quality of so many themes and characters in broadsides and chapbooks.

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The zoo revolution

NORMAN CARR: *The White Impala*. 190pp. Collins. 30s.

SIGVARD BERGGREN: *Berggren's Beasts*. Translated by Ian Hodgen. 176pp. Hutchinson. 35s.

Had our overseas possessions been limited solely to Antarctica, what peculiarly British virtues, might we now attach to the otherwise ridiculous penguin? As it happened, the territory and all the virtues of the lion were firmly under the flag of Empire, and the trail that leads from Richard I to Joy Adamson has become a broad and very British highway of leontolatry. It is doubtful that a lion book could fail in any language, but particularly in English. In his earlier book, *Return to the Wild*, Norman Carr made his contribution to the lion cult and in the present book he cannot resist a brief recapitulation and some new anecdotes, the Namwera man-eaters providing all the ingredients of a good yarn by the camp fire. Elephants occupy several chapters and it is not until Chapter Eighteen that the star of the title, the white impala, makes her appearance to be dismissed after a scant eight pages.

The thread that links these anecdotes is Mr. Carr's progression from a hunter in Nyasaland to a dedicated conservationist worthy of a preface by Prince Bernhard of the Netherlands. Even to one brought up on them, the safari tales are amusing and well told, but throughout there is a thoughtful tone and absence of sentimentality. Taking as his text Robert Ardrey's *African Genesis*, the author rationalizes his hunting instinct "inherited from that unpronounceable bloke *Australopithecus*" and squares his role of hunter with that of protector (of crops, men, and other beasts). The book is another and very necessary plea to a world that is rapidly exterminating its wildlife.

Sigvard Berggren, in describing the foundation of the open-plan Boras Zoo, begins unashamedly with a lion story; even the hard-bitten will gulp as the author weeps into the soft fur of his dead Fatma. However, another Fatma is quickly purchased and Mr. Berggren briskly sets about choosing a stretch of forest and clearing it "economically" where the ungulates can roam, stage fights, graze, his animals with the patience and understanding of R. D. Laing with a schizophrenic and with the same encouraging results. Slowly, his assistants were weaned from sticks and other weapons and learnt to conduct the animals to their stables with an encouraging word and the wave of a forefinger. For the first time, rhinoceroses were placed in an enclosure not only with giraffes, zebras and ostriches, but also with elephants. Would they charge and rip the bellies of the elephants or would the latter stampede? "At the first sign of trouble", the ever-confident author assures us, "we placed ourselves between the animals and calmed them down."

This is one of many such incidents in which the author faithfully follows his comparatively novel zoo techniques, of which the mixed African enclosure is the most striking. He is determined to banish many of the old prejudices in animal keeping and says that the animals thrive on their winter exercise in the snow. The future may well see the adoption of Mr. Berggren's principles by other zoos and the present book, as well as his earlier *Freedom Forest*, certainly makes a thoughtful contribution to the current revolution in zoo practice.

From gate to gate

VITUS B. DROSCHER: *The Magic of the Senses*. Translated by Ursula Lehrburger and Oliver Coburn. 208pp. W. H. Allen. £2 10s.

In 1769, after sundry observations on the electric eel in British Guiana, Edward Bancroft staked his commonsense against the judgment of the great René de Réaumur, physicist, naturalist and almost fifty years a member of the Académie des Sciences. The electric eel, said Bancroft, does *not* stun its victim with a sudden muscular stroke—it does so by an emission of [illegible] or electricity and the shock be felt along a slender fishing line or when the hand is merely dangled in the water?

With common sense, and perhaps, a hand-lens, these early naturalists groped towards an understanding of the ways in which animals perceive, communicate and react to their environment. The inventiveness of the Victorian era brought better experimental techniques and new analogies, the one providing [illegible] stimulus to the other. As in other branches of science, the problems posed by an earlier age were *almost* solved, but that almost was the gateway to a whole landscape of new problems. The highly sophisticated technology of the present century, and the rate at which it is advancing, leaves the breathless scientist scarcely time to unlock one gate and take a wondering glance before rushing eagerly to the next. The data is now enormous, and Réaumur would be delighted to see such free exchange between the realms of physics, chemistry, physiology and behaviour in the study of animal senses.

Unfortunately, Réaumur would share with the modern reader a certain amount of ignorance about oscilloscopes, computers, sonar, electronics, and the host of methods and analogies nowadays used to probe perception in animals. *The Magic of the Senses*, however, gives an excellent account of recent work without leaving the reader in a morass of technical details but without treating him to a spectacular and superficial review of the subject. The style is clear, straightforward and above all interesting. We enter a world where a few molecules of scent, a different visual spectrum, a burst of ultra-sonic squeaks, and a pattern of magnetic waves replace our own sensory perceptions. The human eye, we find, is optically a poor piece of craftsmanship, the bee's eye a marvellous navigational device, and the frog's eye a splendid model for automatic steering in congested traffic.

To the five senses are added the senses of gravity, temperature, electric fields, and a number of others whose sensitivity is little short of miraculous. The sensory systems are compared with those of man and with our rather poor attempts to emulate them. Throughout, one is aware that scientists are already hurrying on to unlock the next gate and reveal more wonders.

Bancroft concluded his note on the electric eel with the comment: "Mons. de Réaumur has amused the world with an imaginary hypothesis." Some hypotheses in the present book are certainly startling, but their presentation is sober, competent and well documented. Would today's Bancrofts agree?

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Good in parts

T. A. COWARD: *Birds of the British Isles and their Eggs*. Edited by V. A. G. Barnes. 368pp. Warne. £2 16s.

[illegible] an excellent idea to [illegible] T. A. Coward's three-volume work under a single cover. No better choices could have been made to bring the text up to date than that of Mr. Barnes. Like Coward himself (and Arnold Boyd who edited the 1950 edition) Mr. Barnes is a naturalist who has studied British birds in the field all his life. Conversant with modern views on nomenclature, and with modern literature on the subject, he was a wise selection for an unenviable task. Mr. Barnes has done his work well, and we can fully endorse the sensible innovation which he has adopted of placing all vagrants, recorded in the British Isles less than five times, in a separate list, thus allowing him more space in which to treat the others.

In his introductory remarks Mr. Barnes deals briefly with classifications, and one may be thankful he has had the wisdom to stick to the Wetmore system used in Peters's *Check-List of the Birds of the World*. And in the main text Mr. Barnes shows his editorial discretion, preserving Coward's scholarly essays while bringing the facts up-to-date.

This edition has one very great drawback for which the publishers equal praise cannot be given to the plates. The publishers hail Coward's work as a "classic". Why then did they not bestow greater care on the reproduction of Thorburn's plates in colour? Anyone possessing Lord Lilford's *Coloured Figures of the Birds of the British Isles* (1891-1897), of which these plates are said to be replicas, must be horrified at the deterioration shown. Blocks from which so many impressions are taken eventually become worn out, and it is no exaggeration to describe the plates in the present volume as travesties of those in Lilford's volume. A new edition of Coward would have been worthy of new plates.

The publishers have included seventy-eight pages of monochrome photographs in order to illustrate certain characteristics which the plates fail to show. The majority of these beautiful studies are by R. and S. Bottomley; others by Eric Hosking—that of a [illegible] are outstanding — are, as usual, superb examples of the photographer's art.

Finally a word must be said about the fifteen colour plates of eggs drawn and painted by H. D. [illegible] scientific work [illegible] is debatable whether it [illegible] including plates of [illegible] one egg can be shown as [illegible] example. Perhaps it is better to show one typical egg than none at all, but that egg should be meticulously displayed. If the egg plates in this book have received the same degree of care as is exhibited in the bird plates, we should not care to guarantee the colours. Compare these plates printed in 1969 with those produced by Pawson and Brailsford of Sheffield in Henry Seebohm's *Coloured Figures of the Eggs of British Birds* published in 1896, and one's heart sinks to see how inferior the present-day reproductions are, and how the art of colour reproduction has been lost in the past seventy-odd years. Who is to blame? Nevertheless, it is certain that this volume, despite its defects, will be deservedly popular; and while helping to keep alive the memory of a fine naturalist, it will assuredly enhance the reputation of its painstaking editor.

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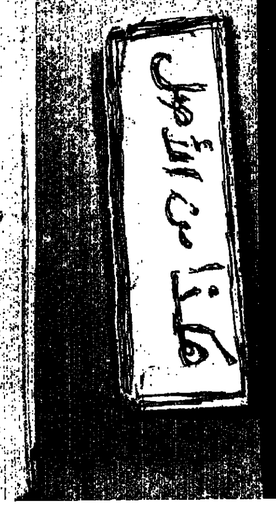
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Erasmus and his interests

J.-C. MARGOLIN: *Recherches érasmiennes.* 190pp. 40Sw.fr.

CHARLES BENE. *Erasme et Saint Augustin.* 472pp. 54Sw.fr. Geneva Droz.

Erasmus's quincentenary, which has already brought us Roland Bainton's excellent study, now sees the appearance of two imposing volumes on Erasmus in the Droz series "Travaux d'Humanisme et Renaissance".

Recherches érasmiennes is a collection of seven lectures, essays and papers ranging in content from the very general to a specific account of two unknown editions of the *De Pueris*, that seminal work of the Erasmian corpus of which Professor Margolin produced a remarkable edition, translation and commentary in 1966. The new *Recherches*, however, are by no means all spin-off. The more general papers approach Erasmus's mind through such different avenues as his attitudes to nature truth, music and the art of memory. There is a fascinating and wide-ranging reflection on what Professor Margolin would like to call Erasmus's mannerism, exemplified in his treatment of the *Wildtran* legend in the colloquy *Uxor mempsigamos*, and an enterprising discussion of the nineteenth-century view of Erasmus on the basis of a manuscript translation of six colloquies by the young Sardou.

Professor Margolin's courage in attacking such technical problems as Erasmus's attitude to music and the *ars notoria*, his "mannerism" and the theological concept of nature, makes his book rich and rewarding. But the very range of Erasmus's interests imposes on his modern commentators the need for so many different sorts of specialized expertise that, even when they have Professor Margolin's rare and impressive range, they are inevitably more satisfactory on some aspects of Erasmus's thought than on others. Professor Margolin's touch is sure and his conclusions sound but, especially on the technical issues of theology, music and memory, his analyses of Erasmus's attitudes do not penetrate to the heart of the problem.

Rather like Erasmus himself, Professor Margolin gives the impression that there are questions, on the subject of nature for instance, he would rather one did not ask. Luther thought Erasmus Pelagian. Professor Margolin understands perfectly what Erasmus meant by "bene condita natura", but he skates fast over the theological difficulties with speedy allusions to a "nature intègre" "after the fall?"), a "via media" and the philosophy of Christ. The ice is indeed thin, as underneath the Erasmian defence of free-will and the "actus honestus" looms the thorny problem of how, in the early sixteenth century, it might have been possible to reconcile a theological account of any real human power of self-determination to good with a non-Pelagian theory of grace. Professor Margolin sees Erasmus's intentions clearly without, at this point, understanding his problem. In the same way, the definition of the Erasmian ideal as an "acte de foi rationnel" is clear enough, but it does not explain what the alternatives were or what objections this ideal seemed open to. But for a wide-ranging series of reflections and a definition of Erasmian attitudes based on a solid understanding of his elusive texts, always *conditioned* by a wide *variety* of intellectual, theological and social constraints, Professor Margolin's book is not easy to surpass.

Erasmus's views about free will and his dislike of some apparent implications of the dogma of original sin led him to attempt to upgrade the theological status of Origen at the expense of Augustine, to whom he anyway preferred Jerome, so much more similar to himself in temperament, outlook and programme. Even when Erasmus, following Pico della Mirandola, admits Origen's platonizing errors, he sinks them in an ingenious list of patristic "heresies", so that they do not detract from Origen's stature. His explicit references to Augustine are invariably less than enthusiastic and often downright mistrustful. The number of times that it was shelved makes clear that Erasmus's projected edition of Augustine was not given any very high priority in the hierarchy of his undertakings, and the break with Luther did nothing to heighten Erasmus's opinion of Augustine.

But no evangelical humanist, and least of all one so constantly under attack as Erasmus, could afford to dispense with Augustine's authority whenever the price to be paid for it was not too high, if only because it was impeccably anti-Pelagian. And since Renaudet the need for a serious treatment of Erasmus's attitude to Augustine has been urgent. M. Bene demonstrates that on frequent and important occasions Erasmus very carefully covered himself with the authority of Augustine's *De doctrina christiana*. Particularly when dealing with the controverted early period in Erasmus's career, he makes some enlightening points against the established view.

What does not work quite so well is the attempt to exploit Erasmus's different utilization of the *De doctrina christiana* at different periods as a means of reflecting the change in his interests and ideals. The refracting prism is both brittle and insubstantial. The evidence, although presented clearly and in detail, is sometimes forced, as on the much disputed meaning of "iniquior" in the letter to Jonas of June 1521, on what the first draft of the *Antibarbarorum liber* contained, on whether Dorp was finally convinced by More's defence of the *Praise of Folly* and on whether Erasmus had taken over from Augustine "une méthode complète d'exégèse" by 1503.

One of the difficulties is the failure to examine Erasmus's dependence on the Augustinian elements of the neoplatonist tradition he inherited from Colet. The influence of Ficino is categorically denied, although Erasmus quoted the Ficino translation of Plato verbally and substantially in the *Enchiridion*, and there is no reference to the material establishing the dependence of that work on Pico della Mirandola.

Erasme et Saint Augustin is a book which Erasmian scholars will not be able to do without, and it is valuable for its occasionally aggressive debunking of established positions. But the similarities charted do not always argue direct influence, and it seems in the end still unlikely that Augustine's *De doctrina christiana* was the inspiration for Erasmus's central preoccupations, which is the status here claimed for it.

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This world and the next

DAVID MARTIN *The Religious and the Secular.* 164pp. Routledge and Kegan Paul 30s.

Who, asks Dr Martin, is "modern man", that secular theologians are so mindful of him? We know their answer; he is man come of age, autonomous, rational, self-reliant—a man who can no longer be religious and must be offered a secular Christianity. They know *de fide* that modern man exists. But where? It is odd that empirical sociology can so rarely produce reassuring answers. The opinion polls "more usually document gullibility, illogicality, insecurity and rank superstition." It looks as though "the theology of the secular is more imposed on the material than it is derived from it".

The Religious and the Secular might be described as a demythologizing of the twentieth-century secular myth, in which modern man is the cult-hero. Progressive intellectuals tend to assume, like the Christian gospellers of the secular city, that there is a uniform movement in history, a master-trend in social development, from religion towards "secularization", which thus becomes an umbrella word applied to a mass of complex phenomena which in fact admit of no single explanation. In an earlier essay, reprinted here, Dr Martin protested that the word and the concept are too vague to have any sociological value, and urged that they should be dropped from the vocabulary. That theme is elaborated in the present volume, which provides a critique of the unexamined axioms of secularists, and some secular theologians.

What is this secularization? If one thinks of religion in terms of dependence and a limit set to human achievement, then in advanced industrial societies people do become less "religious". If in terms of institutional worship, then under conditions of social change such as those now present in Britain a religious decline can be documented. But there is no inner, necessary connexion. They are reactions to different sets of circumstances. Dogmatic assertions about master-trends — science destroys the *capacity for faith*, institutional religion must die and is dying, England is ceasing to be a Christian country—are not borne out by empirical observation.

The vast majority of the English people identify themselves with the Christian name. But this covers every conceivable degree of approximation to or deviation from the fundamental belief of Christianity—nearly 90 per cent "believe in God", only 50 per cent in the future life—and embraces all manner of superstitions, what Dr. Martin calls subterranean theologies. (The chapter on the unknown gods of the English raises the question how far England has ever been at all deeply Christianized.) But the figures certainly do not support the dogma that "science" has undermined religious credulity. Again, church attendance is obviously declining, but the process is sociologically explicable in terms of mobility and "cultural distance" between middle-class and working-class life-styles; it has little to do with intellectual difficulties. Even at its quarterly best the population attending service in church once a month, two-fifths or more at least once a year. The social activities sponsored by the churches touch a very much wider circle.

The religious institutions of Britain have much more social impact than the political parties and trade unions combined, quite apart from arousing no comparable hostility. Whatever we are, we are not a secular society.

Notoriously, avant-garde theologians dislike religious institutions, which they want to see summarily dismantled, and are suspicious of "structures" and "maintenance". Dr. Martin observes that in present society bureaucratic structures "are essential preconditions of 'authenticity', not barriers to it. . . . Ritual maintains meaning as well as mechanising it". The overwhelming proportion of energy in most organizations (including universities) is concerned with maintenance and the remainder depend on it.

One just cannot be doing "real" things more than about one-tenth of the time. Perpetual Agape in the Church is about as possible as perpetual Eros in marriage.

Secular theology affirms the world. So it should. But "some social worlds must be denied". Only a transcendental faith can avoid being overwhelmed in the breakdown of its surrounding culture. On other terms Christianity could become "the Confucianism of the twentieth century", that is, *really* a secular religion. The final chapters report an investigation of the place held by religion in Bulgaria, the most secularized country in Eastern Europe, under conditions as unlike ours as possible.

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The course of 'Nyugat'

IGNOTUS. *Válogatott írásai.* Edited by Aladár Komlós. 728pp. Budapest: Szépirodalmi Könyvkiadó. 42 forints.

Ignotus was in the front line of that conflict of the old and the new, which, at the turn of the century, settled the destinies of literary culture in Hungary. This field of vision embraced public life and social events as well as literary pursuits. His position [illegible] in the country. Geoffrey Dawson of *The Times* or J. L. Garvin of the *Observer* were known, like Ignotus, to have been éminences grises behind the seats of power but, unlike Ignotus, they had negligible success as men of letters beyond their political journalism. Kingsley Martin might seem a better model; but it is doubtful whether he ever made any contribution to belles-lettres.

On the other hand Karl Kraus shares with Ignotus an origin in the Habsburg empire: this might illuminate their careers and characters. Kraus, like Ignotus, carried considerable weight as a publicist (or political columnist); and again like Ignotus, was respected above all for his literary (critical) contribution. Finally the name of Kraus, rather more than that of Ignotus, remains firmly attached to a certain periodical of singular intellectual effect and reputation.

Ignotus came from a professional family of comfortable means: his father Leo Veigelsberg, rose from comparatively humble beginnings to eminence on the editorial board of the German-language journal in Budapest. His son received a careful and fortunately diversified education which took him to several provincial places. He read (though never qualified in) law, and drifted into journalism after first making his mark in imaginative writing. His early journalism consisted mostly of criticism of the lighter kind—brilliant pieces about the theatre, books, even social fads-divers, full of witty aperçus and bon-mots but always with a solid core signifying taste and discrimination.

Hugo Veigelsberg used many pseudonyms. Of these perhaps the most frequently used, was Ignotus, which he came to adopt exclusively. It is possible that, in view of the strong current of Magyar patriotism prevailing in Hungary during the period of Dualism, he felt it prudent to avoid using his German name. But again, it is characteristic of his non-conformist temperament that he used this faceless Latin name rather than some Magyarized form of his own name.

It was his poetry which brought him early recognition. He remained faithful to the poetic conventions of the classical canon, and confined himself, perhaps consciously, to a relatively narrow area of sensibility. Many of his best poems celebrate the feminine ideal—the innocent love of the young, the evanescent sentiments of some occasional encounter, but mostly the inflamed sensuality with overtones of sexuality not far away. The secrets of his poetic workshop are less obvious. His rhythmic schemes, with their evenness and [illegible] elegance, have a good deal of musicality in their pleasant pulse. One aspect of his poetic art is his daring treatment of form. Although his most accessible pieces are conceived in conventional schemes—the romantic strophe-[illegible] the couplets of the popular "light entertainment" chanson, above all the classic eight-syllable lines—his most frequently remembered piece, *A Slemil keservel*, is a long narrative poem, a "poetic novella". *Változatok szemlélődékra*, another long and idiosyncratic piece, is even more ambitious. "Symphonically" planned, it divides into the habitual four "movements" of the musical structure which suggest the framework of emotional fluctuation inspired by the desire arising from a distant flirtation.

It was his poetry, in fact, which brought him into the arena of public life. One of his critics, who, incidentally, meant it kindly, *ihe ira* and *per favorem* if anything, advised him to visit the "unspoilt" countryside to acquaint himself with the thinking and habits of the true Magyar people. Ignotus reacted with vehemence, and answered in a brilliant essay which marks not only the beginning of his publicist-polemicist career: "in 1892 I became political journalist" he says in an autobiographical sketch: the date refers to the publication of this essay but constitutes *in petto* the literary programme of the rising generation, though not fully formulated for another ten years and not even [illegible] victorious for another twenty-[illegible] Liberty of the artist, like the liberty of the individual, is an essential prerequisite of modern civilized life. The artist must be allowed to say what he feels he has to say, and in the way which he thinks is a fitting expression of his ideas. All this seems curiously out of date today; but it must not be forgotten that Hungarian society, at the turn of the century, was experiencing a momentous social and cultural transformation. The Establishment, true to its feudal social structure, remained backward and provincial. Its hidebound outlook and taste was reflected in a phraseology of Latin-permeated legalistic officialese: the restricted vocabulary of unsophisticated villagers was extolled as the true model for the generic [illegible] vernacular.

Ignotus entered the lists against these in an apparently personal matter. But he was also fighting for a new, younger generation of writers, whose horizon was no longer hemmed in by the manor and the seat of county administration. These young men wished to create an "urban" civilization, taking European taste and thought as their model, and to have Budapest assume a proper place in the ranks of contemporary cultural centres. Ignotus maintained that

it would be as ridiculous to restrict the vision of an informed, well-educated and travelled man to the Ulicsi shepherd and his flock, the woodcarving of homemade chest, and his emotional outlook to the straightforward responses of simple home-truths uttered by his untutored brethren. . . . as to expect him to feel exclusively on Lancashire hotpot and Cornish pasty.

He was not merely the spokesman of a new generation: he gave expression to the principal problem of the Hungarian fin-de-siècle: the clash of the two worlds represented by the "national" Establishment of dictatorial aspirations, and the urbanized, European-minded, rising middle class of "cosmopolitan" leanings. His political affiliation was what was called liberalism, though this had a different connotation from what it has in England. The administration which governed Hungary, led by people like the two Tiszas, Andrássy, and similar aristocratic and feudal elements, was itself called "liberal"—which they certainly were, in their role of "national" opposition to the "aulic" rule of the Habsburg imperial court. Nor was Ignotus's liberalism more realistic, based as it was on an illusory middle class which then, as now, had no real social content. The articulate stratum of free-enterprise citizens, which is the precondition of this class, was of comparatively recent creation, and was only slowly emerging.

Yet if the autonomy of the individual [illegible] certainly represented a progressive point of view: the more so as the working-class movement was as yet not organized as a political force. To complete his political profile, his liberal attitude to the question of national minorities (always a vital ferment in Hungary) has to be mentioned, in fact praised, for he was the first to stress the necessity of a conciliatory approach which might, or rather should, lead to the establishment of a Danubian federation of national states.

In spite of his alleged radicalism, he considered the approaching seizure of power by the revolutionary left with misgivings, and is reported to have availed himself of a diplomatic mission which the Károlyi government gave him to leave Hungary in 1918—as it happened, for almost the rest of his life. For when he did return some thirty years later, he had but one more year to live. Nevertheless, during the inter-war period of his exile he maintained intellectual contact with his mother country and paid brief visits to Budapest.

The publicist was but one angle of Ignotus's persona: while it is arguable whether this is the more important side of his contribution, the literary man—i.e. the essayist, critic, and, to a lesser extent, the imaginative writer—was certainly the more consequential, as will appear. Shortly after his emergence as a poet and short-story writer, he joined the staff of a newspaper, and became a regular contributor to the literary magazine *A Hét* ("The Week"). The fifteen years he spent there were perhaps the most productive, if not the most valuable, period in his writing life. In the absence of any editorial responsibilities, he was able to develop the various attributes of his literary style and critical faculties. He also participated in many public debates and academic conferences on the controversial issues of literature and politics. His papers combined critical erudition with a devastatingly witty discourse. His main target was the "national revival" school of the Zsolt Beöthy and Jenő Rákosi sort. He derided their provincialism and their armchair revival of popular accents.

His finest hour came with the appearance in 1908 of a new literary magazine, the famous *Nyugat* (usually translated as "West", but more appropriately rendered "Occident"). This was the crystallization of a fairly long process of ferment among a new generation of writers, who were inspired by progress, radical thinking, and admiration for Western trends and values as the only salvation against stagnation and subinergence in parochial backwaters. Miksa Fenyi, Ernő Osvát, with Ignotus as editor-in-chief, formed the editorial board: the first issue opened with an essay by Ignotus. *This has been remembered ever since as one of his best pieces.*

A full critical assessment of *Nyugat* would mean narrating the whole story of modern Hungarian literature. Let it be said, briefly, that it was this magazine in which the literary culture of the country found and formulated a voice with contemporary accents, which *brought up* more than one generation of internationally-minded but unmistakably "home"-conditioned writers, and which enabled them to contribute to the European scene without losing their national identity. Nevertheless, with the death of Osvát in 1929, who was the real "working" editor, and the subsequent reorganization of the editorial board, Ignotus's name was removed "for practical reasons" from the title-page. However necessary this expedient may have been in the light of proto-fascistic tendencies (with artistic jealousies too, it is said, playing their part), he resented it keenly. His sense of injustice resulted in endless and acrimonious quarrels, to the detriment of personal friendships. This must be mentioned here because it was the source of much bitterness and bad feeling in the intellectual loneliness of his foreign exile. A whole literature [illegible] grown out of an [illegible] personal grievance [illegible] was not slow to exploit [illegible] version, a polemic [illegible] the title *A Nyugat* [illegible] *Nyugat* "appears in the volume of his selected writings.

The disappearance of his name from *Nyugat* marked the wane of his influence. The events of 1933 and after forced him to give up his refuge in Berlin and Vienna and to settle in the United States. After the Second World War, the provisional government of liberated Hungary invited him, among other notables, to return home. He was more fortunate than Bartók, being granted the sight of his birthplace once again before he died.

His elegant treatment of words and his witty turn of phrase, which have never lost their fascination, are the hallmarks of his style. But his later pieces do show some change. In brief, the Gallic virtues of Anatole France and Musset were supplanted by the [illegible] and [illegible]

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phrasis of a Henry James, in sophistication sometimes recalling F. R. Leavis. His critical range, like his knowledge of literature and extent of reading, was encyclopedic. Einstein, Wagner, and Freud were no less familiar to him than Marx, Bebel, and Ricardo; oddly enough, he felt attracted to the ideas of Spengler; and had a substantial knowledge of the classic writers on sociology and economics. But he had some very odd blind spots too, which on occasion appear unbelievable with someone of his perception and intelligence. Here is what he has to say on Joyce: "I *feel rather happy not to have fallen for [his] associative somersaults*, and soon realized that with his reference to his prattle as his own personal *idiom*, he merely admits he has nothing to say." One hardly trusts one's eyes reading this from a man who had profound admiration for Proust's investigations into the deeper levels of consciousness.

Hungarian literature is for ever indebted to him for his staunch support of Endre Ady, and for opening the pages of *Nyugat* to all those who had shown the spark of talent, however faint its first glimmer, regardless of his own preferences. In a true liberal spirit he would allow his antagonists the freedom of the printed word under his editorship. He had correctly assessed the future greatness of that other giant among modern Hungarian poets, Attila *József*; and his unerring instinct was immediately alerted by the first whisper of Miklós Radnóti's talents, praising the individual voice *compounded by metropolitan* slang and pasture-land idiom.

It was high time indeed that as a small token of his recognition a volume of his collected—more precisely, selected—writings should be issued. Aladár Komlós, who is responsible for the choice, contributes a commendable portrait of Ignotus as an introduction. He is a man of letters of the older generation. His familiarity with the subject, his pleasant style and sympathetic approach succeed in rendering the man and his times in sufficient detail, without making us too conscious of changed conditions and outlook reflected in his appreciation. His selection presents a fair sample of Ignotus's many-sided contribution: the thirty poems, including translations, reprinted here constitute almost his complete verse, to which is ranged his imaginative writing with some of his most atmospheric novellas or short stories. The body of his critical writing is divided into four groups, comprising "recensions," "profiles," reflections, and "literary battles", i.e., polemics. They provide a consummate survey of Ignotus's achievement; though the omission of his first extended piece of polemic published in *Nyugat*, written as a reply to Kálmán Mikszáth and amounting to a call to arms, makes one less certain. It is with a feeling of regret, too, that one notes the absence of a bibliography listing Ignotus's writings. This practice has been upheld in other publications of a similar kind: short reference to the sources of the reprints remains an unsatisfactory solution.

Tribute to a translator

ANTAL VARANNAI: *John Bowring és a magyar irodalom*. 203pp. Budapest: Akadémia Kiadó. 19 forints.

English poetry has incorporated a good deal of the spirit of classical literature. It has been influenced by the poetry of France, Germany, Italy and Spain, but the poetry of Eastern Europe, of Russia, Poland, Hungary, and of the smaller Slav peoples has not yet made much impact on it. It is true that efforts now appear to be under way to make good this omission. International congresses ensure that poets come to know and discuss each other's works. Hungarians especially, whether living in Britain or in their own country, seem eager to supply English poets, ignorant of their language, with paraphrases of the poetic masterpieces of their literature and to assist the English poet to produce an adequate *translation*. The response, however, is often rather disappointing.

It is not, therefore, surprising to find that a Hungarian seeks to recall an Englishman who, more than a hundred years ago, was not only eager to translate Magyar poetry, but that of many other countries, chiefly in eastern Europe. This was Sir John Bowring (1792-1872), better known for a variety of other achievements. He was the editor of the standard edition of the works of Jeremy Bentham in forty volumes, and also author of the hymn, "In the Cross of Christ, I Glory"; as an M.P. he advocated free trade and, in 1846, the introduction of the decimal system into England: and, though an ardent member of the Peace Society, when Governor of Hongkong, he was responsible by his chauvinist attitude in the Arrow incident for the bombardment of Canton, which, in 1857, produced a major political crisis.

These activities did not, however, prevent him from acquiring a knowledge of numerous foreign languages, or from contacting enthusiasts in a score of different countries to help him provide verse translations. It is one of Dr. Antal Varannai's virtues that he starts by giving an account of Bowring's translations in other languages than Hungarian. His first attempts, 1820-23, were translations from Russian poetry, including some of the fables of Krylov. Polish, Serb, Czech translations followed.

An article which came out in the *Monthly Review* during 1827, probably by George Borrow, eventually caused Bowring to produce *The Poetry of the Magyars* (1830). Walter Scott, Thomas Moore and the Duke of Orléans, soon to be Louis Philippe, were among the subscribers. Dr. Varannai shows how widely the book, which also gave a history of Hungarian poetry, was discussed in English reviews. Other activities interrupted further efforts by Bowring in this field. But a young Hungarian, Károly Kertbeny, who since 1848 had been a personal friend of the poet Sándor Petőfi, came to England with the specific *purpose of persuading Bowring* to translate Petőfi's work. In 1847, before the Hungarian *poet became famous for his role in* the 1848-49 revolution, a number of translations of his work by Bowring had appeared in English journals. However, his visit to the Far East once more awoke other interests. Nevertheless at the age of seventy-*five, Bowring, in 1866, published* a book of Petőfi's translations with an interesting life for which again the assiduous Kertbery supplied the materials.

Dr. Varannai gives a very interesting and realistic account of Bowring's relations with his Hungarian helpers. He brings out the Englishman's financial meanness and the poverty and enthusiasm of those who drudged for him. Some of them, like Kertbery, were of German origin and ridiculed by many Hungarians, yet they were all the more anxious to gain Hungarian gratitude by making Magyar literature known throughout Europe. Furthermore Kertbery, who worked hard to make Petőfi known in other languages besides English, produced very poor German translations which partially account for Bowring's inadequate renderings. Another reason may well have been that in 1866 Bowring, who had once been imprisoned in Restoration France for his political activities, was now a sober elderly man, a supporter of Ferenc Deák (with whom he exchanged letters) and of that wise statesman's Compromise with Austria in 1867. This was the very reverse of young Petőfi's flamboyant revolutionary programme in 1848-49.

Bowring's belated translations of Petőfi failed to produce the response that those by others had produced in Germany. There Varnhagen von Ense, for example, declared that until he read Petőfi's poems, he had never felt the justice of Goethe's words, "Youth is ecstasy without wine". Heine and Bettina von Arnim were equally flattering. Nevertheless, Dr. Varannai considers that Bowring did sometimes succeed, especially when the young poet was "off duty" as a revolutionary and wrote a few lines inspired by "thoughts that do often lie too deep for tears". For example,

And what is fame? The flight a rainbow wears,
A sunny beam that melts away in tears.

Dr. Varannai is as old as Bowring was when he produced [illegible] Petőfi; he was once Reuter's correspondent and as such a contributor to *The Times*, but was imprisoned under the Rákosi regime. He is to be congratulated in having produced such a judicious, informative book which gives a number of significant insights into both the romantic and unromantic aspects of the nineteenth century.

200 Katyushas

M. ISAKOVSKII: *O poetakh, o stikhakh, o pesnyakh*. 487pp Moscow: Sovetskii Pisatel. 1r. 15k.

George Orwell created the category of "good bad poetry" and it is there that the Russian song *Katyusha* must be placed. Isakovsky wrote it in 1938, and if it is not his chief claim to fame, the account of the song's origin and progress is the chief interest in this collection of well-intentioned but conventional pieces on poets and poetry.

The song was written and set to music by M. I. Blanter well before the Second World War, and the soldier on the frontier for whom Katyusha conserves her love may have been a reference to clashes with Japan in the Far East. War was felt to be in the air, says Isakovsky, and he claims that in September, 1939, when Soviet forces occupied what are now parts of the Western Ukraine and Byelorussia, the population greeted the "liberating army" with Katyusha already on their lips.

It passed to Western Europe, to the French and Italian resistance, while in the Soviet Union it spouted continuations, parodies, new versions. Two hundred variants were [illegible] clear. It is a pity that [illegible] had been given only given a few lines from the popular versions. Some may have been unprintable. And finally, of course, the Russian batteries of self-firing mortars mounted on the backs of lorries were called after the song, whereupon Isakovsky, invited to do so by a general, wrote his own version of his original song, addressed this time to the gun.

It is only fair to say, after all this, that Isakovsky has written other well-known songs and lyric poems. His creed, as set forth in the opening essay, is that the best works of poetry are always written in simple and intelligible language. In his articles about song-writing he is more specific in his advice—twenty or thirty lines he says is quite enough for a song—and these pages are perhaps the most helpful in the book.

Isakovsky was already writing in 1914, has lived through RAPP and the whole history of Soviet literature. One cannot say that his memoirs are at all vivid or profound, when compared, say, with Katayev's memoirs of Bunin and Mayakovsky recently translated into English (*The Grass of Oblivion*). Gorky was kind to him, so was Fadeyev, but there is no h[illegible] of the latter's own tragedy. Simplicity is, after all, perhaps best suited to writ[illegible]

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Andromaque to Athalie

A. J. GUIBERT: *Bibliographie des œuvres de Jean Racine publiées au XVII[e] siècle et œuvres posthumes*. 320pp Paris: Editions du Centre National de la Recherche Scientifique. 60fr.

When M. Guibert's *Bibliographie . . . de Molière* was reviewed in these columns ten March 26, 1964), reference was made to the [illegible] bibliography of Racine. This has now appeared, uniformly with the earlier work, and both the author and the publishers are again to be congratulated. In one respect M. Guibert has done even better on this occasion for, to a large extent, he is breaking fresh ground. Though Hubbfeld, with a contribution to *Modern Language Notes* in 1890, and, more recently, Marcheville had laid the foundations of a Racine bibliography, and important sections are devoted to him in the general bibliographical works of Le Petit, Tchemerzine and others, this is the first complete Racine bibliography to have been published. On the other hand, M. Guibert's task was made easier this time by the fact that, against a much less complicated bibliographical background, the bibliography of Racine presents fewer problems than that of Molière.

The present work is divided into three sections, the first dealing with the original editions of the separate plays and reprints of them, authorized or pirated, until the end of the seventeenth century, the second with the earliest collected editions, and the last with miscellaneous works, in verse or prose, published during Racine's lifetime or posthumously. Noteworthy points made by M. Guibert on the first editions of the earlier plays, before 1677, are that there were only two and not three issues of the first edition of *Andromaque*, 1668 (somewhat paradoxically he still lists three in his summary table), that the issue of *Les Plaideurs*, 1669, with the David imprint cannot have been printed before 1687, and that there are two issues of *Bérénice*, 1671, one with a differing vignette and mis-[illegible]

He rightly reserves the full treatment for the only real crux in the bibliography of the separate first editions—the problem of the anteriority of the various editions, in seventy-four or seventy-eight pages, all dated 1677, of *Phèdre et Hippolyte*. In this matter M. Guibert makes acknowledgments to Mr. Vyan Barko of the University of Melbourne who, among other contributions to the problem, has discovered at Manchester a hitherto unrecorded issue in seventy-six pages—not, as it happens, a candidate for first place, finally awarded by M. Guibert, after exhaustive analysis of all the evidence, to the seventy-eight-page edition. The present reviewer is unconvinced—and would, expect, be incontrovertible, everything else being apparently equal, the testimony *in favour of the seventy-four page* edition provided by the contemporary letter from Hansen to Leibniz quoted by M. Guibert from Professor Raymond Picard's *Corpus Racinianum*, published in 1956. As a result of the intrigues which caused the production of *Phèdre et Hippolyte* to fail, Racine, as is well known, wrote nothing more for the stage until, in 1689, at the request of Madame de Maintenon, he composed *Esther*, followed in 1691 by *Athalie*, generally considered his greatest work; on the editions of these two plays and of their ancillary choruses and music M. Guibert, while producing nothing fresh, cannot be criticized.

The collected editions described in the second section fall into two categories, those published in France and those in the Low Countries. On the earliest French collections, the so-called "éditions factices" with specially printed titles dated 1673 or 1674, M. Guibert has much that is new to say, albeit rather cagily. He writes "nous reproduisons" but merely transcribes one dated 1673, and there is in fact no plate of a general title earlier than 1675, although at the very least he would have had no difficulty in reproducing the title dated 1674 from the volume formerly in the James de Rothschild library, now in the Bibliothèque Nationale. But he is very good indeed on the complicated story of the various 1675/1676 and 1676 collections, whence he proceeds to their reprints [illegible] of 1679, 1680 and 1681, with the addition of the pirated edition of 1680; there follow the entirely new Paris collected editions of 1687 and 1697 and a Mons edition of 1699 about which M. Guibert is somewhat uncommunicative. He adds the collected edition of 1702 because Louis Racine described it as "la plus exacte de toutes", though the changes made after 1697 by his father, who died in 1699, are unimportant and the statement made by bibliographers and cataloguers from Claudin in 1882 to Tchemerzine in 1933 that the text of *Les Plaideurs* was considerably modified has been shown to be groundless.

In dealing with the editions from the Low Countries M. Guibert now acknowledges (he did not do so in his work on Molière) that for those printed by the Elzeviers he consulted [illegible] but he does not appear to have used Rahir's Catalogue of 1896 in which the collected Elzevier editions of 1678 and 1682 were described so much more succinctly than by M. Guibert.

There is padding in the third section too. A record of Jean Racine's minor works in verse or prose is indeed useful but many are merely attributed to him, with some justification by his son, with less by others, and often his share in them had been minimal: nine pages devoted, for example, by M. Guibert to eight different editions of the *Réponse de Monseigneur l'Archevêque de Paris* . . ., 1698, and eleven to the *Médailles* . . . *de Louis le Grand*, 1702, seem exaggerated.

It was suggested in the review of M. Guibert's Molière bibliography that three faults in it might be remedied when his work on Racine came to be published. First there was the proof-reading, which in fact shows considerable improvement; in the present work the reviewer has noticed only three mistakes of importance: on page 84 the reference should be to lot 73, not 62, of the G.P. Latour, Georges Renaudet de of 1960; on page 216 the title of the work by Eitner is wrongly transcribed; and on page 316 there should surely be "contrelayon" in brackets after "Edition collective de 1696". Secondly there was the jumbling of manuscript and printed, primary and secondary source material, a criticism which does not now obtain, for M. Guibert has very rightly been content to refrain from duplicating what can be found in the work by Professor Picard mentioned above. Finally there was the reticence in locating some of the books which M. Guibert is, to our great profit, the first to describe; that blemish has, if anything, become more evident and the unhelpful phrase "Bib. privée" occurs distressingly often.

Letters at play

HERMANN ZAPF: *Manuale Typographicum*. 119pp. Frankfurt: Z-Presse, New York: Museum Books.

The volume under review risks being confused with the same author-designer's *Manuale Typographicum* published fifteen years ago in an oblong format. So it must be said at once that Hermann Zapf has now produced an entirely new volume in small folio format containing new texts, in new arrangements, of his own and other designers' types.

Within 100 pages of brilliantly displayed typographical settings, Herr Zapf presents texts by 129 authors, living and dead, whose views on the art—and in many cases the philosophy—of printing are given in eighteen languages (with good English translations by Paul Standard at the back of the book).

One quality above all suffuses these pages: it is the quality of delight. For Herr Zapf proclaims in his short introductory note that it was a delight in working with type, in shaping and finding fresh means of expression, that brought this book into being. He calls it "a printed record of letters at play", but he has nevertheless been serious in his choice of texts which range from Martin Luther to Jean Cocteau. Their purpose is to show that people all over the world have long been concerned with the problems of printing and bookmaking, and still are. The range of Herr Zapf's reading is reflected in these pages, and underlies the truth of one of the two quotations from his own writings included in this new *Manuale Typographicum*:

The effect of the word, of types and typography knows no geographic boundaries and no national frontier. All who are earnestly concerned about a contemporary form for the book feel mutually united in the striving to serve [illegible] in our lives.

Typographical display today seldom finds much outlet in books: designers with a gift for this form of display find it is in greater demand and also better rewarded by work in advertising. So it is all the more satisfactory to find a type designer and typographer of Herr Zapf's cosmopolitan and gifted character who is willing to apply his skill in typographical display to a work in which he conveys such a rich collection of ideas and opinions in a great diversity of typographical styles.

The small folio format provides him with better opportunities for variation than the oblong shape of his earlier volume. He also makes use here of a wider variety of types created by other designers. Perhaps it was his modesty as a compiler and designer that resulted in the apparatus at the back of his book on "Typographical Annotations and Type Faces" giving only the name of each type used but not the name of its designer. Otherwise his own name would have appeared more frequently than any other. Nevertheless those of his readers who are unaware that he is the most prolific of all living type designers would have been better served if it had been made clear which of the types used had been designed by Hermann Zapf.

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Aviation

WOOD, DEREK, with DEMPSTER, DEREK. *The Narrow Margin*. 361pp. Arrow Books. 25s.

When work was begun on the film of the Battle of Britain, Mr. Wood was called in as adviser. German consultants were also engaged. Out of this process of joint checking an even clearer picture of the battle emerged, and a great many extra photographs became available. Taking account of the new information, Mr. Wood has slightly revised the book published eight years earlier, a book already widely appreciated for its comprehensive study of the determining factors as well as of the events. The new volume is particularly valuable for the pictures taken in the air and on the ground by the Germans: pictures which show, for instance, how much the enemy knew about their targets. One view of the splendidly camouflaged airfield at Northolt is shown annotated with the sites of hangars, workshops, blast-proof pens and flak positions.

Biography and Memoirs

HARRIS, MOLLIE. *A Kind of Magic*. 222pp. Chatto and Windus. 30s.

Mrs. Harris spent her childhood in the 1920s as one of a family of seven children in an Oxfordshire village. The times she recalls were hard and her parents had to struggle to provide food, let alone comforts or luxuries. Mrs. Harris's cottage home was on the old rural labourer's type; two rooms up and two down (some of the children sleeping on the landing), with dry closets, water from the well, a big black grate for cooking and oil or candles for lighting. Her memories are mostly happy ones, however: of games, gossip, village festivities, occasional visits to grandparents in the Cotswolds, and the like. There is a good deal about now largely forgotten rural remedies and superstitions; baking, jamming and blackberrying and the many giggling concerns of growing girls. All this is told in a pleasantly rambling, anecdotal manner, without much poetry but with a lot of humour.

WILLIAMSON, JAMES A. *Hawkins of Plymouth*. 348pp. A. and C. Black. £2 2s.

This life of the Elizabethan seaman, by a leading authority on Tudor maritime history, was originally published twenty years ago. Dr. Black revised it before his death and added some new material, including details of Hawkins's proceedings in the Canaries based on Señor Rumeu de Armas's researches in the Spanish archives.

Chess

CAXTON, W. *Game and Playe of the Chesse 1474*. Verbatim reprint of the first edition. With an introduction by William E. A. Axon. 201pp. The British Chess Magazine. £1 10s.

The British Chess Magazine has done chess bibliophiles a great service in reprinting this edition (originally published in 1883) of one of the earliest of all printed books. It *is not really a work on chess in the sense* of teaching the reader how to play but, as was so much loved by the medieval writers, a series of parables and stories with a most tenuous relationship to chess: *i.e.*, about Kings, Bishops, Knights, &c., in real life. The work, which has the distinction of being mentioned in Scott's *The Antiquary*, is entertaining even now.

DICKINS, ANTHONY. *A Guide to Fairy Chess*. Richmond, Surrey: The Q Press. 66pp. £2 2s.

This second edition of a really poetic and fascinating section of chess brings the consideration of the subject right up to 1968. How involved and fascinating the work is can be seen by a single illustration: a new piece, the Protean King, acquires the rank of each piece captured, until the next capture alters it—and this is only one of the more hum-drum inventions!

GRAHAM, L. LANIER. *Chess Sets*. 82pp. Studio Vista. 21s.

This is an intriguing and well-written work that, in the process of giving the history and description of the pieces, also illuminates the history of the game, particularly its early stages. Copiously and beautifully illustrated, it is especially strong in the description of modern chess sets, some of which are most attractive—notably that devised by Man Ray. Still, one must agree that the Staunton pattern as proferred by most chess-players is the best for playing purposes.

KOTOV, ALEXANDER, and others. *World Chess Championship, Moscow, 1969*. 33pp. Soviet Weekly. 6s.

With commendable promptness *Soviet Weekly* has issued a booklet containing the games of the Petrosian-Spassky match for the World Championship. The annotations, being by such experts as Kotov and other Soviet grand-masters, are valuable and some attractive photographs go to make up a little book that is more worthwhile than many a more *pretentious* work.

Classics

Pliny Letters and Panegyricus. Translated by Betty Radice. Vol. 1: 563 pp. Vol. 2: 586pp. Heinemann. 25s. each.

It is more than fifty years since a revised version of William Melmoth's translation of Pliny's *Letters* was published in the Loeb Library. Even if it was considered by some "a minor English classic", it was often loose, inaccurate and verbose, and so this more accurate and up-to-date translation is welcome. It is based on the "Oxford Classical Text" of Sir Roger Mynors, and was originally published in the "Penguin Classics" series. It is eminently readable in a good modern style, and, together with the *Panegyricus*, well deserved to confront its original in this new and perhaps more permanent setting.

WEBSTER, T. B. L. *An Introduction to Sophocles*. 220pp. Methuen. 32s.

In this new edition of a work published in 1936 there are three pages of addenda and corrigenda, and a twelve-page appendix on "The Early Plays of Sophocles and Euripides". The dating of many has been revised, and there is much of interest on the evidence of vase-paintings and the reactions of the two poets to each other. Though a great deal has been published on Sophocles (844 articles and books in the years 1939 to 1959 alone), Professor Webster's hope that his work can still serve its modest purpose of providing "a sort of comparative grammar of Sophoclean drama" is well justified.

Drama

MIDDLETON, THOMAS. *A Chaste Maid in Cheapside*. Edited by R. B. Parker. 162pp. Methuen. 36s.

When Middleton's comedy was produced at the Royal Court Theatre in 1966 it was (one single performance excepted) the first professional revival of the play for 350 years. It had a mixed reception, though *The Times* applauded "this bawdy, realistic and brilliantly directed comedy of Jacobean London". Two especially interesting features of Mr. Parker's introduction are his detective work in fixing the date of the play's first performance by tracing contemporary allusions—which point to the year 1613—and his remarks on Middleton's stage directions as illuminating Jacobean theatre design. The original quarto of 1630 is the basis of the edition, but spelling and punctuation have been modernized.

Education

HOYLE, ERIC. *The Role of the Teacher*. 105pp. Routledge and Kegan Paul. 16s. (paperback 8s.).

[illegible] teacher of today is looked at from the angle of his classroom, [illegible]

society at large. His public image is not forgotten and in this respect Mr. Hoyle's coining of the term "education profession" rather than "teaching profession" could be useful for the future. Like the other works in this series, the book extensively covers existing thought on its subject, and although slim includes a long bibliography and useful suggestions for further reading.

HYAM, RONALD. *A History of Isleworth Grammar School*. 78pp. Isleworth Grammar School.

Isleworth Grammar School has a history extending over more than 300 years and the Librarian of Magdalene College, Cambridge, one of its Old Boys, here records its story down to the present time. It began about 1630 as a charity school for girls, where social control and not intellectual improvement was the main consideration and children "could be given principles but not opinions". In more recent times, as a grammar school under the control of the British and Foreign School Society, its purpose was conceived to be one of combating further imperial decline, while the present century saw the school undergo further change and development under some notable headmasters. Mr. Hyam's book, an accomplished example of a school history, also illuminates the slow evolution of English ideas about the true purposes of education.

History

BRAINE, A. *The History of Kingswood Forest*. 288pp. Bath: Kingsmead Bookshop. £2 5s.

There is of course a demand for facsimiles of really old and valuable books which collectors can hardly hope to acquire in the original, but it is an open question whether the same can be said for books less than a century old, such as this history of Kingswood Forest in Gloucestershire, published in 1891. Still, Braine's history of the vanished forest—always a small one, but conveniently close to Bristol for royal sport—and of the forest manors and villages is full of local information presented in the style and format of eighty years ago. The book is left to tell its own story: no introductory matter of any kind has been added.

CHURCH, R. A. *Kenricks in Hardware*. 340pp. Newton Abbot: David and Charles. £3 3s.

The history of this Birmingham firm of manufacturers is followed through five generations of the family from its origins in the late eighteenth century down to today. More than half the book is concerned with the present century, a time of decline and recovery most fully covered by the existing records, and Mr. Church uses these in illustration of the wider industrial change, this period has witnessed.

JENKINS, J. GERAINT. *The Welsh Woollen Industry*. 427pp. Cardiff: National Museum of Wales. £2 15s.

In the Welsh Folk Museum at St. Fagans is a large collection, including a re-erected mill, to illustrate the history of the woollen industry in Wales. Mr. Jenkins, who published a brief account of this particular mill, later extended his researches to the whole industry and the present book gives a detailed history of this Welsh industry down the centuries.

MERRIFIELD, RALPH. *Roman London*. 212pp. Cassell. £2 10s.

Mr. Merrifield, of the Guildhall Museum, is a well-informed guide for anyone setting out to find such visible traces of Roman London as still remain. And a guide is essential; for the relics of Rome are to be sought not only in the museums but often in such generally inaccessible places as the basements of office blocks where the explorer can penetrate only by courtesy of the owners. The background is skilfully filled in: the life of Roman London, its roads and defences, its religion. Many illustrations, among which are two of the decorated silver casket and strainer which the author calls the most dramatic of the finds at the Walbrook Mithraeum, and the conjectural use of which he discusses at some length.

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SOUTHERN ILLINOIS UNIVERSITY PRESS
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[illegible], VICTOR. *The Duke of Wellington: A Pictorial Survey of his life (1769-1852)*. 88pp. H.M.S.O. 15s. 6d.

The Victoria and Albert Museum marks the bicentenary of Wellington's birth by a handsomely produced, limp-covered volume compiled by the Officer-in-Charge, Wellington Museum. The 105 pictures and coloured frontispiece comprise family portraits, caricatures, most of ... battles and sieges, facsimiles of his handwriting, and items such as swords, the keys of Ciudad Rodrigo, Madrid and Pamplona, gilt plate, and Wellington's baton and Peninsular Grand Cross.

Inevitably most of the illustrations are fairly well known, but less familiar are the Passage of the Douro, the Lines of Torres Vedras, the Siege of Burgos, and Wellington as Constable of the Tower of London. Besides pictures there is a short life, a list of Wellington's battles, a bibliography, and interesting notes on objects and places named after Wellington.

RANSOME, MARY (Editor). *The State of the Bishopric of Worcester, 1782-1808*. 252pp. Worcestershire Historical Society. £3 3s.

"A valuable document", writes the editor, "not only for those interested in the history of Worcestershire and Warwickshire, but for all who are interested in the eighteenth-century Church since it gives a detailed picture of what was probably a fairly typical diocese." The period is that of Bishop Hurd (1781-1808) and the manuscript, written by the bishop's secretary, is in the ... of the county's Historical Society ... particulars of patrons and clergy, services, schools and finance.

SIMPSON, W. DOUGLAS. *Castles in England and Wales*. 174pp. Batsford. £2 2s.

While Dr. Simpson is informative about the formal development of the English castle, his book is as much a study of its place in social life as of its architecture. The castle was a seat of feudal government, out of which so much of modern administration has evolved. He goes on to look at some selected individual castles of every period from Norman to Tudor: at Caldicot on the Severn estuary; at Warwick; at Kenilworth where, though the first view suggests "a burnt-out factory", he finds the supreme instance of excellence in conception and execution; and at Hever as one of the finest examples of successful restoration. An attractive book which includes photographs and ground-plans of the castles described.

VAISEY, D. G. (Editor). *Probate Inventories of Lichfield and District 1568-1680*. 307pp. Staffordshire Record Society. £3 10s.

Where they survive, the old inventories of goods and chattels made by the deceased person's friends and neighbours for probate purposes can reveal a good deal about the homely background to the life of ordinary folk. For Lichfield and its neighbourhood 190 of them remain, the majority from the time of Charles II. "Key documents, giving a view which cannot be obtained from any other source into the lives of a wide variety of gentlemen, farmers, craftsmen, trade people and labourers of the sixteenth and seventeenth centuries", writes their editor in a preliminary discussion of their content.

WASHINGTON, GEORGE S. H. L. *King Charles II's Jesuit Son*. 28pp. Cambridge: Heffer, for the author. 21s.

Was James de la Cloche, as he claimed, the eldest natural son of Charles II? Letters preserved in Rome, apparently written by Charles, acknowledge the boy, then a Jesuit novice, and ask that he might act as go-between to obtain the king's admission into the Roman Church. Mr. Washington, after seeing these documents, three years ago published a monograph assembling the various clues in this piece of historical detection. But as an appendix to this second edition makes clear, he has since been forced to a different conclusion. Expert scrutiny at the Public Record Office appears to show that the handwriting of the letters is not that of King Charles. If therefore they are forgeries, it follows, the author concludes, that the mysterious James de la Cloche must have been an impostor after all.

WELCH, EDWIN (Editor). *The Admiralty Court Book of Southampton 1566-1585*. 148pp. Southampton: The University. £3 15s.

This is the thirteenth volume in the series in which Southampton is making accessible in print its collection of ancient records. Dr. Welch, formerly the City Archivist, transcribes the entries from one of several [illegible] ... their disputes.

India

SCARFE, WENDY, and ALLAN. *Tiger on a Rein*. [illegible] 12s.

[illegible] with affection the young Australian couple who wrote so engagingly of their experiences in Sokhodeora village in Bihar, where they worked for a time as teachers and counsellors. The ties which they formed with the people of Bihar, and those leaders like Jayprakash Narayan who devote their lives to rural uplift, caused them to view the tragedy of the great Bihar famine of 1967 as something in which they were personally involved, in spite of the fact that they had returned to Australia by the time of the outbreak. The "Tiger" of the title is famine, always so terribly lurking in the background of Indian life; and Mrs. Scarfe, who was able to leave Australia although her husband could not get away, has written a vivid account of the magnitude of the disaster, and of the steps which the local authorities and the various relief agencies, Indian and international, took to contain it. She and her husband together have achieved a well-documented ...

Literature and Criticism

[illegible]

Hardy had presented ... Mr. Barton had the full ... him, too little known and ... construed as a life and ... venture. This idea is corrected at the outset. The essay is ... and explorative rather than critical and shows Mr. Barton's sympathy for the workings of a poetic imagination. He stresses and illustrates significant facets of Hardy's poetic personality: the basis in experience, the concrete observation of landscape and human nature, the taut satire, humorous or grim, that displaces conventional morality. The too-famous pessimism is assessed with restraint and understanding, and examples are quoted of Hardy's lyricism, his rhythmical virtuosity, and a notable point—the plastic nature of his imagery, obsessed with shapes and surfaces to the detriment of colour; as seen by an architect rather than a painter. Mr. Barton's essay, the product of a finely perceptive mind, is still fresh and revealing after forty years.

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Commencing salary according to experience and qualifications within Librarian's Scale—Bar.
Applications with full particulars and the names of 2 referees to the Chief Librarian, Central Public Library, Queen Street, Blackpool, FY1 1PX, by Monday, 6th October, 1969.

BEDFORDSHIRE COUNTY COUNCIL
EDUCATION COMMITTEE
MANDER COLLEGE
Cauldwell Street, Bedford
APPLICATIONS are invited for the post of TUTOR/LIBRARIAN in Charge of the College Library from 1st January, 1970, or earlier if possible.
Applicants should be Chartered Librarians and should preferably have had experience in a Library catering for an educational institution.
Salary scale: Burnham Scale for Lecturer, Grade I, £1,035 to £1,735 (under review).

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Application forms and further particulars from the Personnel Officer, University of Bradford, Bradford 7. Please quote ref. LIB/P1/TL.

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For further particulars and application forms, please write to the Deputy Academic Registrar, The City University, St. John Street, London, E.C.1, quoting reference 71/L/TLS.
Completed application forms should be returned not later than 10th October, 1969.

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Further details may be obtained from the Borough Librarian, Stoneway House, Cheam Road, Ewell, Epsom, Surrey, to whom applications, including the names of two referees, must be sent to arrive not later than Thursday, October 2nd, 1969.

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APPLICATIONS are invited for the POST of TRAINEE LIBRARIAN at the Library Headquarters, Coed Parc, Bridgend.
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Salary payable during training will be in the scale £585 to £... per annum, according to age and qualifications. Upon satisfactory completion of a course of study the successful applicant will be able to proceed to a salary of £1,3.. per annum, with opportunities for further progress on promotion.
The successful applicant will receive a period of training of approximately one year prior to proceeding on a course of study at a school or college of librarianship.
Application forms (to be returned by October 3, 1969) and further particulars obtainable from the Director of Education, County Hall, Cardiff, CF1 3NF.
T. V. WALTERS, Clerk of the County Council

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Forms of application from Town Clerk, Town Hall, Mare Street, E.8, quoting reference TLS. Closing date for applications 6th October, 1969.

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Details and application forms from Chief Librarian, Hounslow House, 724-734 London Road, Hounslow, Middlesex, returnable by 10th October, 1969.

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Welham Road, S.W.17
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LIBRARIES & ARTS SERVICES
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Salary A.P. 1/2 (£865-£1,310 p.a.)
Further particulars and application forms available from the Director, Central Library, Esplanade, Rochdale ... [illegible]

RADNORSHIRE COUNTY COUNCIL
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CHIEF ASSISTANT LIBRARIAN
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Applications, with the names and addresses of two referees, should be addressed to the undersigned by the 10th October, 1969. Further details (if desired) may be obtained from the County Librarian.
D. C. S. LANE, Clerk to the Council, County Hall, Llandrindod Wells. 10th September, 1969.

ROCHDALE EDUCATION COMMITTEE
ROCHDALE COLLEGE
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Application forms from the Chief Education Officer, Fleece Street, Rochdale. Closing date: 6th October.

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SURREY COUNTY COUNCIL
COUNTY LIBRARY
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LONDON BOROUGH OF SUTTON
EDUCATION DEPARTMENT
LIBRARIES DIVISION
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VACANT APPOINTMENTS AND PUBLIC NOTICES &c.

COUNTY BOROUGH OF ROCHDALE
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The Town Clerk, Town Hall, Rochdale.

ROYAL COLLEGE OF VETERINARY SURGEONS
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APPLICATIONS are invited from Chartered Librarians for the above POST. Salary scale (as Civil Service Librarian Grade IV) rising to £1,416 including Lw., plus I.s.s. No evening or weekend duties.
Applications giving details of age, qualifications, and experience and the names and addresses of two referees to the Librarian, Royal College of Veterinary Surgeons, 32 Belgrave Square, London, S.W.1.

SOMERSET
COUNTY EDUCATION COMMITTEE
APPLICATIONS are invited from Chartered Librarians for the POST of SCHOOL LIBRARIAN at Wells Blue School and Wells Modern School (shortly to be amalgamated) (1,000 on roll).
The Committee and Governors wish to obtain a librarian who is keen to develop the library service and to make a full contribution to the successful running of this large secondary school.
Salary scale A.P.3. £1,310 to £1,540 per annum. Lodging allowance and removal expenses payable in approved cases.
Application forms and further details obtainable from Mr. K. H. P. Bailey, M.A., Headmaster, Wells Blue School, Milton Lane, Wells BA5 2QU.

LONDON BOROUGH OF WALTHAM FOREST
LIBRARIES AND THE ARTS DEPARTMENT
DEPUTY JUNIOR & SCHOOLS LIBRARIAN
APPLICATIONS are invited from suitably qualified and experienced persons for the above appointment.
Salary grade A.P. 3/4—£1,400/£1,865 per annum inclusive.
Application forms and further details from Town Clerk, Town Hall, Walthamstow, E.17. Closing date 11th October, 1969.

COUNTY BOROUGH OF WALSALL
CHILDREN'S/SCHOOLS LIBRARIAN
APPLICATIONS are invited from Qualified Librarians for the POST of CHILDREN'S and SCHOOLS LIBRARIAN. Salary within the scale of A.P. III/IV (£1,310 to £1,775). The post also includes responsibility for a separate Teenage Library.
Full details may be obtained on application.
Applications, giving the names of two referees, should reach the Borough Librarian, Central Library, Lichfield Street, Walsall, not later than Monday, 6th October.

BOROUGH OF YEOVIL
APPOINTMENT OF CHILDREN'S LIBRARIAN
APPLICATIONS from suitably qualified persons are invited for the POST of CHILDREN'S LIBRARIAN at the Yeovil Public Library. The salary attaching to the post is A.P.2, £1,095 to £1,310.
The appointment is subject to N.J.C. conditions of service and to medical examination. A five-day week is in operation and there are generous lodging/removal/disturbance allowances in approved cases.
Forms of application (returnable by 13th October, 1969) and post specifications are obtainable from the Borough Librarian, Public Library, King George Street, Yeovil.
15th September, 1969.

LIBRARIAN GRADE IV
ROYAL BOTANIC GARDEN LIBRARY, EDINBURGH
APPLICATIONS are invited for one POST of LIBRARIAN Grade IV in the Royal Botanic Garden Library, Edinburgh. Candidates should normally hold an approved Post-graduate University Diploma in Librarianship, or have passed the Registration Examination, or the 1964 and subsequent Part II (Final) Examination of the Library Association. Students on the point of qualifying may apply.
The successful applicant will be appointed initially on a temporary basis, but there may be an opportunity to compete for permanent pensionable employment.
Duties include acting as Assistant to the Librarian; attending to inquiries from scientific staff; cataloguing.
Salary £988 (age 21)—£1,221 (age 25 and over). Scale maximum £1,601.
Five-day week. Annual leave—three weeks and three days plus public holidays.
Application forms may be obtained from the Department of Agriculture and Fisheries for Scotland, Room 172 St. Andrew's House, Edinburgh—Reference E/PSIII 2/1471.
Closing date—14 October, 1969.

CHARTERED LIBRARIAN with experience of reference work and assistance to readers required by the BBC for interesting post, much of the work being closely connected with programme content. Some shift work involved, including weekends. Based: Central London. Salary £1,215 (may be higher if qualifications exceptional) by £69 to £1,560 maximum per annum. Applicants who have passed the professional examinations of the Library Association, but who are not yet chartered, will be considered at a lower starting salary.—Write for application form (enclosing addressed foolscap envelope and quoting reference 69.G.292.T.I S.) to Appointments Department, BBC, London, W1A 1AA, by September 30th, 1969.

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Personal

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The material will not be limited to American literature or to belles lettres. Significant scholarly books are welcome, and any item worth $20 will be accepted.

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Further details and application form from :
The Director
LIBRARIES, ART GALLERY AND MUSEUMS
Bayley Lane, Coventry, CV1 5RG
Closing date : Monday, 13th October, 1969

London Borough of Enfield
LIBRARIES DEPARTMENT
Senior Assistant Librarian
for the Central Lending Department
Salary AP 2/3 (£1,095 to £1,540 plus £90 London Weighting). Applicants should have ALA or have passed the LA Part II Examination. Chartered Librarians will commence at £1,310 plus London Weighting.
Assistant Librarian
for Branch Libraries
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Forms for application from
The Director,
Central Library,
Cecil Road, Enfield,
Middlesex
Closing date 7th October, 1969.

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Candidates should have an interest in building surveying and architecture. This appointment is subject to the formal confirmation of the post by the City Council.
Salary Scale, £1,310 to £1,540 per annum
Application forms from the Staff Officer, Portsmouth Polytechnic, Ravelin House, Alexandra Road, Portsmouth, PO1 2QQ, should be returned by 10th October, 1969.

Surrey County Council
GUILDFORD TECHNICAL COLLEGE
Applications are invited for the post of ASSISTANT LIBRARIAN in the Building Department.
Applicants should be interested in either FULL-TIME (38 hours) or PART-TIME (19 hours) employment.
SALARY on a scale rising to £800 (under review). Further particulars from the VICE-PRINCIPAL, Technical College, Stoke Road, Guildford, Phone 73201.

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PUBLIC LIBRARIES
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with responsibility for a unit of two branch libraries. The salary to be paid will be within the Librarians Special Scale (£1,135 to £1,540). In suitable cases assistance with housing will be provided.
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Further details are available from the Borough Librarian, Central Library, Hartlepool, to whom applications, stating age, qualifications and experience, together with the names of two referees, should be forwarded by 16th October, 1969.
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Successful experience in a College or University Library is essential.
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Further details and application forms from the Principal (A.L.) Sheffield City College of Education, 44 Collegiate Crescent, Sheffield, S10 2BP, to whom they should be returned as soon as possible and not later than Saturday, 11th October, 1969.

THE INSTITUTE OF BANKERS
ASSISTANT LIBRARIAN
Applications are invited for the post of Assistant Librarian (male) in the Institute's Library, comprising reference and lending sections and a wide-ranging information service.
Candidates should be Chartered Librarians agedro aund 52 Reference library experience and the ability to supervise staff are essential: familiarity with the U.D.C. classification and some experience of economic/commercial work would be an advantage.
Emoluments, depending upon experience, of around £1,500 with contributory pension and widows scheme. Five-day week; luncheon club.
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SOCIETY FOR GENERAL MICROBIOLOGY
EDITORIAL ASSISTANT

The Society for General Microbiology invite applications for the post of Editorial Assistant for the largest of the Society's learned journals, The *Journal of General Microbiology*. The post is a career appointment and may in due course lead to the post of Managing Editor, responsible for the whole of the Society's publications.

The appointee should have a scientific background (preferably some knowledge of microbiology) and should be interested in editing, indexing, in the preparation of manuscripts and proofs for publication. An ability to run an office routine is essential; experience of technical editorial work would be an asset. Secretarial assistance will be available.

The appointee will be expected to spend the first few months of 1970 at the Lister Institute, Elstree, Herts., learning the existing editorial routine. In due course the Editorial Office will join the Society's administrative offices at a place yet to be decided in the Home Counties.

Salary will be arranged according to qualifications and experience in the range £1,070 at age 21 × £80 to £1,470 then to £2,270 per annum. For further details apply to the Executive Officer, Society for General Microbiology, 7 Warwick Court, Holborn, London, W.C.1.

UNIVERSITY OF NATAL
DEPARTMENT OF ENGLISH
Applications are invited from suitably qualified persons for appointment to the post of
LECTURER IN ENGLISH LITERATURE
Pietermaritzburg
The post will be available from 1st January, 1970, or as soon after as it can be suitably filled. Applicants should have, at the least, a good Honours degree. The commencing notch on the salary scale will be dependent on qualifications and experience of the successful candidate.
The salary scale attached to the post is R3,000 x R150—R4,800 per annum, plus a pensionable allowance at the rate of 10 per cent of salary. This allowance will be increased to 15 per cent of salary with effect from 1st April, 1970. In addition a vacation bonus is payable subject to Treasury regulations.
Further particulars of the post and of its benefits, such as travelling expenses on appointment, pension, medical aid, staff bursary and housing scheme, long leave conditions, &c., are available from the Secretary-General, Association of Commonwealth Universities (Appts.), 36 Gordon Square, London, W.C.1.
Applications on the prescribed form close in South Africa and London on 20th October, 1969.

RHODES UNIVERSITY GRAHAMSTOWN SOUTH AFRICA
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APPLICATIONS are invited for the above-mentioned POST with effect from 1st January, 1970.
The salary scales are:
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Full particulars and application forms may be obtained from the Secretary-General, Association of Commonwealth Universities (Appts.), 36, Gordon Square, London, W.C.1.
Applications close in South Africa and London on 31 October, 1969.

LIBRARIAN

The Health Education Council is a new body which has been set up by the Government to plan, develop and promote national and local programmes of health education in co-operation with local authorities, educational institutions, professional organisations, voluntary bodies, industry and commerce. It will exercise those responsibilities in England, Wales and Northern Ireland and will make an important contribution to the public's health by increasing awareness of means for the promotion of health and prevention of disease.

A professionally qualified Librarian is required to take immediate charge of the Council's library and to expand its services to meet the needs of the Council whose research and educational activities cover a variety of areas in the Health field. Duties will include requisitioning, indexing and issuing on loan, circulating periodicals and providing guidance on reference enquiries. There will also be some research. Experience in a specialist library and knowledge of information retrieval systems would be an advantage.
Salary scale £1,355-£1,575.
The above appointment is open to both men and women. The starting salary can be above the minimum of the quoted scale. There is a contributory superannuation scheme.
Write for an application form, quoting reference LS.7, to:

The Health Education Council LTD
The Director General,
The Health Education Council Limited,
Lynton House, 7-12 Tavistock Square,
LONDON, W.C.1.

WEST SUSSEX COUNTY LIBRARY
SCHOOL LIBRARIAN
THOMAS BENNETT SCHOOL
CRAWLEY
Candidates should be Chartered Librarians who have passed a paper on library work with young people. Candidates awaiting library service qualification will be considered.
Salary in the range £1,310-£1,540 per annum (£1,135 if not yet chartered).
Application forms and further details from the
COUNTY LIBRARIAN, TOWER STREET, CHICHESTER, SUSSEX,
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